TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLIII., NO. 1,111. NEW YORK: SATURDAY, APRIL 7 1900. PRICE TEN CENTS.

ELLEN TERRY.

Another problem play has jarred us. We have been up against dancing gnomes, fairies, monsters, frogs, and spirits that have provoked a dramatic delirium that has driven us to Weber and Fields. They are the only known gold cure that will remove the dotty feeling that comes from the problem play.

When I saw Virginia Harned sitting on the edge of that well, combing her hair, and Edward Sothern going about without his boots and his sword and his plumed hat, I began to count my fingers and gibber. I only gibber under strong provocation. I wouldn't if I could help it.

I gave a quick, stealthy look around the parquet. The critics were all sitting up looking very wise as though they said: "Of course, we understand the unspeakable beauty of all this; but does the other fellow?"

I've always wondered why somebody didn't put on a burlesque of one of these mystic German things. Fancy John T. Kelly and Peter Dailey and Dave Warfield and Weber and Fields doing Ibsen with a chorus of spirits and light and dark effects! I think it would about do.

These fairy-like, misty, beautiful, fanciful, poetic pipe dreams are all right taken in a poem or a story or a play—that one may read. When they are put on the stage, with stage lights and stage tricks and stage fairies, they are impossible. If the electric effects and scenes are good enough, then they steal the glory from the poem. If they are not good or are only half good they cheapen and burlesque it.

In one of the fables written by that modern Æsop, George Ade, he tells of a minister whose congregation were getting chilled extremities because of the simple sermons he was giving them.

He knew something desperate had to be done, so he got up a sermon that was a corker. He brought in allusions to unknown poets that never existed, he quoted meaningless but high sounding phrases, and hurled them at the heads of his hearers.

They sat up and listened. They felt that at last their pastor was giving them the worth of their money. After the sermon they came up and congratulated him, and told him how much they had always admired the works in question.

The School of Symbolism is getting to be as big a joke as the School of Æstheticism was a few years ago. Oh, for a Gilbert and Sullivan to send it somersaulting with all the other literary mountebanks, whose only safe pose is a dignified stained glass attitude.

We are too healthy for that sort of thing here in America. France has its school of absinthe-soaked poets, London its apostles of the sunflower and the lily, and Germany its mystics of the deep sea stein and yard-and-a-half pipes.

Adapt them, New York them, and do the work well and we may get results similar to the crisp, delicate farce and comedy that Augustin Daly extracted from foreign sources, but we can't stand them pure. We want them in water, something that fizzes, well shaken before taken, shaken so well that the problem falls out.

Once The Matinee Girl used to think that a play with a vendetta was the worst thing that ever happened. A girl I knew and I used to go every Saturday—come seven, come eleven—it didn't really matter what.

Just then the vendetta wave seemed to strike the drama. We became so educated in its workings that we could have carried one on ourselves with great success. And we did, against—vendetta plays.

When we were seated comfortably enjoying the play, a man with earrings and a handkerchief round his head would sneak on to the stage, look after some one, brandish a dagger and hiss: "Aha! The vendetta."

It got so bad after a while that when we heard the word we used to look at each other, shake hands silently and go out. It grew positively tiresome.

The problem play is like that now. Funniest thing about it all is, I have a strong idea that those German chaps weren't really trying to do anything except turn out good fairy tales. And, of course, they're it when it comes to fairy tales.

But you take a symbolist to see Red Riding Hood and he'll tell you that the little girl means the Human Being, the wolf is Evil—and the grandmother is any old thing.

And the three little bears? Well I suppose the three little bears are Faith, Hope and Charity!

And the ten little injuns—I suppose they've been the Ten Commandments all this while—only we never guessed right?

And Jack and the Beanstalk? Oh, the wonderful mysticism of it all! Think of what it meant to all these fellows to keep so much back—if they were writing against space especially.

How we do love to jump on the under dog in these days. If stoning sinners were the fashion to-day as it used to be the fashion to stone saints, we'd put our ancestors in the shade and give them points in curving cobbles at the solar plexus of the victim.

An actress named Olga Nethersole has some obliquities of vision in art, or some mistaken advisers in business, that cause her to overact emotions that do not lend themselves prettily to stage reproduction.

Even the strictest of her critics must admit that she has been thoroughly jumped upon. The cat has swallowed the canary. The smile is distinctly on the face of the tiger.

But this suffices not our chivalrous, Christianlike, sportsmanlike natures. It's easy to throw mud at a target that has been blackened and we are out for fun. We're the real thing when it comes to a game.

Whatever peculiarities of temperament this actress may possess which cause her to act out on the stage scenes which bring the blush to the cheek of the Tammany Hall politician, every one who has met her must admit that she is a highly intelligent, well bred woman, whose life is bound up in her profession, a profession that makes a serious call upon a not strong constitution.

Last week a critic took his putty blower and threw this neatly at the target, making a bull's-eye: "Miss Nethersole is ill in this city, but how seriously is a matter for conjecture."

It happens that it is not a matter for conjecture. Miss Nethersole has been very seriously ill at her hotel with two trained nurses and a physician in attendance upon her. That she is weak and ill and broken down through the ordeal which she brought upon herself through trial attendance and court association with Justice Mott there is not a shadow of doubt.

Why not let us be a bit fair when we get these spasms of morality? We wouldn't allow boys to beat or whip an animal that was in a trap. Morality has been vindicated, the high and lofty purpose of our city officials has been proved. Why not let up?

And why not start a little crusade against the various halls in this city, where overfed, hideous old women, painted and bleached out of all semblance even of humanity, curvet about in tights and shout and sing unspeakable jests and songs to audiences largely made up of boys?

And in Mr. Tim Sullivan's places of amusement, that are in full swing throughout the town, unchecked, untouched, unhampered?

More bodies and souls and hearts are corrupted in these places in one night than an eternity of Saphos could show. Why doesn't some one of our ambitious young ministers make another Parkhurst of himself and expose us as the fakirs that we are in our reforms?

A great dramatic poem, "Paolo and Francesca," has come to the Matinee Girl all the way from Minneapolis. It is by Stephen Phillips, and it tells the great love story with delicate poetic power and beauty.

I understand that Richard Mansfield has secured the dramatic rights of this play. I do not suppose that it will ever be as popular as Cyrano, for it has no trick nose to advertise it, but to those who put no limit on the possibilities of what the theatre and its literature may bring forth it will prove a dramatic treat.

I wonder if it is possible that when the wreckage and driftwood that encumber the stage to-day are swept out into the sea we shall be able to see in our playhouses acted poems like this.

When we tire of studied epigram, of stage tricks, of problems—what then? Will the stars of real poetry begin to shine again in the murky theatrical sky, waking the dreamers to take up their pens and work?

Rhymesters, trick magicians with the pen, who put their words together smartly so that we may laugh; clever stage carpenters who work lights and shades and music to play upon our senses and befool us—these we have to-day.

Will the future bring to the stage its poets with that in them that they must say and sing? Sometimes we can dream so true that we can almost see the theatre of the future, greater and more wonderful in its art and more wide in its power than ever in the history of the world.

Paola's love making makes Romeo's pleadings sound stilted as a "piece" in a recitation book. The love scenes are more beautiful than that of the immortal balcony in the garden of Verona. Listen:

PAOLA: I'll struggle now no more. Have I not fought
Against thee as a foe most terrible?
Parried the nimble thrust and thought of thee,
And from thy mortal sweetness fled away,
Yet evermore returned? Now, all the bonds
Which ever held me I cast off—honor, esteem,
All ties, all friendships, peace and life itself—
You only in this universe...I want.

FRANCESCA: You fill me with a glorious rashness.
What? Shall we two then take up our fate and smile?

PAOLA: Remember how when first we met we stood,
Stung with immortal recollections.
Oh, face 'mmured beside a fairy sea
That leaned down at dead midnight to be kissed!
Did I not sing to thee in Babylon?

FRANCESCA: Or did we set a sail in Carthage Bay?

PAOLA: Were thine eyes strange?

FRANCESCA: Did I not know thy voice?
All ghostly grew the sun, unreal the air—
Then when we kissed.

PAOLA: Again, and yet again, and here and here.
Let me with kisses burn this body away,
That our two souls may dart together free.
I fret at intervention of the flesh.
And I would clasp you—you that but inhabit
This lovely house!

The death of Allan T. Baer, of the *Herald*, which occurred in Paris last week, is one of those tragic happenings for which we seek in vain for explanation from the fates that govern the mysterious rulings of life and death.

Just at this point in the career of this manly purposeful journalist, life lay before him, a riddle solved.

His career was an assured success, a success that he had won in a field where only few survive. Step by step, by energy, indomitable industry, and a purpose that one could read in his every action this young man advanced to a point in his profession when success well earned was his. And then death came to claim him.

So many strive without winning through various obstacles in temperament and weaknesses in endeavor that when one sees a career like this that seems to have found a just balance in the scale of Providence it changes the wail of the cynic to rankest optimism. The light has not failed, and the life is like a lesson to all who toil or strive in the world's vineyards.

And then death's fingers close upon the flame and lesser lights flicker and sputter and go on—unheeded.

Allan Baer was much loved by every one with whom he came in contact, although he had none of the cheap traits that go to make up popularity. But he was a unique instance of a man who had made a success in a field where it has been said no man can succeed without being hated.

Besides being intrepid and fearless in his work, honest and straightforward in character, he preserved a lovable, boyish ingenuousness of manner that won those who knew him.

His death leaves unfinished a career that his many friends the world over watched with pride in its achievements and hope in the brilliancy of its future. THE MATINEE GIRL.

INDIAN BAND CONCERT.

The military band of the Carlisle Indian school gave a concert last Wednesday evening at Carnegie Hall. The musicians, fifty-five in number, are young Indians from a dozen different tribes, who are on their way to Paris to play at the Exposition in the American department. The band is under the leadership of Dennison Wheelock, an Oneida Indian, who is a composer of considerable promise. His "Aboriginal Suite," that was played by the band, was original in melody and artistic in form. Other numbers on the programme were selections from the works of Weber, Le Thiere, Gounod, Meyerbeer and Rossini. The work of the band was spirited and well balanced, and the performance was especially interesting in its demonstration of the development of musical taste in an unmusical race.

AMUSEMENTS AT BUFFALO EXPOSITION.

Many applications are being received for entertainment concessions at next year's Pan-American Exposition in Buffalo. The *Pan-American Herald*, the official organ of the exposition, records one application each for a beer garden with vaudeville, a snake show, a trained horse show, wax figures, the Passion Play, Streets of India, Streets of Manila, Streets of All Nations, an Oriental theatre, a water and fireworks show, and a vaudeville theatre. Two applications each have been received for beauty shows, dancing girls, and electrical scenic theatres; three each for water shows, and wild animal shows, and eight for Streets of Cairo.

CUES.

Sir Robert Peel, grandson of the famous English prime minister, is said to have decided to become an actor, intending to play Bootles in Bootles' Baby with an English touring company.

Marie Hamilton, of A Milk White Flag, who has been seriously ill at the Elmira, N. Y., Hospital, is convalescent and will soon rejoin the company.

Daniel Frohman's Stock company at Daly's will revive Trelawny of the Wells next week, devoting the week later to Wheels Within Wheels and The Manœuvres of Jane. Their annual tour will begin on April 23, when A Runaway Girl will return to Daly's for four weeks. The Hood-Sullivan opera, The Rose of Persia, will open the next season at Daly's, possibly with the London Savoy Theatre cast.

Dangerous Women, an English melodrama, under management of D. W. Truss, will open next Monday at Troy, N. Y.

Effie Stewart filed a petition in bankruptcy in this city on March 27 as a result of supplementary proceedings brought by Mrs. M. Pearson-Penfield, who secured judgment for $2,581.

Lewis Morrison in Frederick the Great closed on March 24 at New Haven. The company was booked for four weeks more, but Mr. Morrison's physician insisted that the actor's health, injured by shock when his private car burned recently in Maine, would not permit of a continuance of the tour.

Kitty Reed, widow of the late Charles Reed, of Reed and Collier, is at Bellevue Hospital slowly recovering from a serious illness.

Richie Ling returned to New York last week from Pittsburg, where for five weeks he was confined in a hospital suffering from an abscess of the ear.

In publishing a portrait and sketch of Marie Kinzie last week that actress' first name was erroneously printed "Mamie." Mrs. Kinzie is a prominent member of the At Piney Ridge company. Her husband, Van Kinzie, is playing the title part in A Man of Mystery, in which he has made a pronounced hit.

The Fortier-Clarke Stock company will tour the larger cities of upper Michigan and Wisconsin the coming Summer season in repertoire, with vaudeville between acts, commencing about May 15.

Frank H. Waite, manager of the Ashland, Pa., Opera House, was married to Jennie M. Prout, of Danville, Pa., at Nanticoke, Pa., March 28.

Buffalo Bill's Wild West Show will open an engagement at Madison Square Garden April 23.

Will W. Crimons and Edith Dombey have joined Remember the Maine (Eastern), succeeding J. Hooker Wright and May Stoddard, who retire because of illness. Mercita S. Esmonde has also joined this company.

MAY IRWIN.

IN OTHER CITIES.

MILWAUKEE.

A Rough Rider's Romance was produced for the first time on any stage at the Academy of Music March 28. The play is styled a romantic drama of the late Spanish-American war, and the author is Edgar Selwyn. The interest of the story centers round a young American officer, Lieutenant Jack Ford, who enters the Spanish lines in order to recover important dispatches stolen from him by a disguised Spanish officer, Colonel Ramon Velquez. Anita Mores, a beautiful Spanish girl—to whom Velquez is betrothed according to the Spanish mode—aids in the affair, and together they escape to Santiago, followed by Ford, who, to avoid capture, enters the apartments of Anita at night. Being hotly pursued by Velquez and his men, Ford prepares to sell his life dearly, but is persuaded by the senorita to conceal himself, and with her assistance makes good his escape. Meanwhile Jose Mendoza, a Cuban scout, has been sent by Anita to return the papers to Lieutenant Ford, with whom she has fallen deeply in love, and at a certain ruined monastery, previously indicated by Anita, Ford awaits her coming. Anita arrives at the rendezvous to find Ford again in possession of the documents, which the devoted Cuban had delivered at the cost of his life. Before they have time to seek safety Velquez and his soldiers suddenly appear on the scene, and Ford is made prisoner, and confined in the Block House at San Juan, where he is ultimately rescued by the American troops in the nick of time. The play is in four acts and the same number of scenes, the Siboney Trail, Anita's Boudoir, the Ruined Monastery, and the Block House, the three exterior scenes offering fine opportunities for picturesque effects, which were not lost sight of by Manager Thanhouser, who supplied the production with a sumptuous scenic outfit. The plot was at times a trifle vague, but no time was left the spectator for reflection on this score, the extreme rapidity of action, and the quick succession of thrilling scenes and situations driving the "romance" into the background. The comedy element rests entirely on the character of Francis Williams, a newspaper correspondent, and a few unimportant personages are brought in to lend color to the story. The value of the play from a literary or artistic standpoint is very doubtful, but its success as a popular war melodrama is certainly assured, judging from the tremendous enthusiasm with which it was received by a large audience on Monday night. The Thanhouser players did the work full justice, and congratulations are Due Stage-Director Frederick Paulding, whose skill and experience were of inestimable value in the preparation of the premiere production. In the role of Jack Ford Eugene Moore made a pronounced hit. Eva Taylor as Anita looked lovely and acted charmingly. John M. Sainpolis as Colonel Velquez could not be improved upon. Edgar Baume, who had a difficult part as Jose Mendoza, the Cuban scout, acquitted himself with great credit. Donald Bowles as Francis Williams, the newspaper man, again distinguishes himself, his comedy being delightfully spontaneous and refined. William Yerance handled the part of General Goodrich with perfect ease. Samuel Lewis offered a good bit as Sanchez, a Spanish sentry, and Mary Emerson contributed the best portrayal she has given for many weeks as Conchita Mendoza, a Cuban girl. The scenery was new, and the settings were beautiful specimens of Thomas Neville's work. Outbursts of applause occurred frequently, and at the close of the last act the curtain had to be raised six or seven times to satisfy the clamorous appeals of patriotic spectators. In popular priced houses this play ought to be a money-maker. The Fool's Revenge 2-8, with Frederick Paulding as Bertaccio.

Fanny Rice was welcomed by a packed house at the Alhambra 25. The talented actress is one of Milwaukee's warmest favorites, and her coming is always hailed with pleasant anticipation. Miss Rice presented a triple bill, consisting of The Double Lesson, My Milliner's Bill, and The Circus Rider, and during the week will appear in these and others of the short comedies prominent in the repertoire of the late Rosina Vokes. Clever as Miss Rice undoubtedly is, it is not in plays of this kind that she is seen to the best advantage. There was something lacking in her interpretations, and those who enjoyed her charming work in At the French Ball were not so enthusiastic over her conceptions of Miss St. Almond, Nell Merridew, and Lady Grafton. There was something wanting, also, in the work of the support, which for the want of a better term might be called "atmosphere," though a brilliant exception to the rule should be named in the person of Charles Cherry, who was perfectly at home, and did notably clever work. Elenore Brodhay was very pleasing. M. B. Williams deserves praise, and Frank D. Blair as the Scotch butler would have been fairly good but for his burlesqued make-up. The feature of the performance which pleased the audience most was the singing and dancing dolls specialty done by Miss Rice, which fairly brought down the house. My Lord in Livery, Wig and Gown, and Nan the Good for Nothing, will be offered during the week. Richards and Pringle's Minstrel Festival 1-7.

A Grip of Steel made a roaring hit at the Bijou 25, where the lovers of melodrama were out in force, and packed houses have been the rule. The play contains an abundance of thrilling scenes and episodes, and the conventional melodramatic effects are supplied with a profusion sufficient to satisfy the most exacting admirers of this style of entertainment. The management have been liberal in the matter of stage settings, a quantity of pretty and effective scenery being used. James Gordon, who plays the leading role, possesses a fine voice and physique, but rather disappoints in the reading of his lines. John H. Smiley played the villain satisfactorily. Frank M. Allen as the innkeeper was most artistic and humorous. Al. Kranz is deserving of special praise for his admirable impersonation of an Irish character. A. W. Ellis and John Hynes did commendable work, and Lawrence Merton gave a totally inaccurate illustration of a cockney. Florence St. Leonard showed exceptional ability in the leading female role, her methods being natural and artistic. Ella Harmon gave evidence of considerable talent, and Lola Jaynes was a vivacious soubrette. The performance evoked tumultuous applause. A Genuine Gentleman 1-7.

Shore Acres opened a four days' engagement at the Davidson 25 to a good house. Nothing new can be added to that which has already been written in praise of this delightful play. It is presented here as well as on any previous occasion, and the performance was a source of keen enjoyment from beginning to end. Charles G. Craig plays the role of Uncle Nat in a manner entirely pleasing, and was rewarded with hearty applause. Atkins Lawrence was excellent as Martin Berry, and Charles E. Fisher repeated his clever performance of Joel Gates with success. William H. Burton, James Burrows, H. P. Whittemore, William P. Sheldon, Tommy Clifton, W. H. Gerald, Gladys Crolius, Rachel Blake, and clever Bell Theodore all gave faithful portrayals, and charming Marion Cullen played the part of Helen with simple grace and earnestness. The production was staged with its former perfection of detail and realism. House dark 29-31. Viola Allen 2-7.

Camille was played at the Pabst 25 before a large house, and the performance was one of the best efforts of the stock co. Paula Wirth scored an overwhelming hit in the title-role, and Max Rubeck was a sincere and impressive Armand. The stage was set elaborately. Die Sorgloesen will be presented 28.

Edwin Thanhouser has secured the road rights for A Rough Rider's Romance. He intends putting the play out on the road.

Mary Emerson had to take on short notice the part of Jennie Cunningham during the temporary illness of Frances Whitehouse. Miss Emerson fulfilled her task admirably. CLAUDE L. N. NORRIE.

SAN FRANCISCO.

Pudd'nhead Wilson is with us again, this time at the California. A company headed by Burr McIntosh opened a two weeks' engagement March 18. This is the fourth Pudd'nhead we have seen. First, the original, Frank Mayo, then Theodore Hamilton, Edwin F. Mayo, and now Burr McIntosh. Good business was done throughout the first week. Mr. McIntosh is a careful and accomplished actor, and his Pudd'nhead ranks with those that have gone before. He is efficiently supported. The co. will enjoy a breathing spell on the evening of 26, for on that occasion the famous Paderewski will display his blonde locks and will thump the piano before all San Francisco society. There will be recitals also on the afternoons of 28, 30 and 2. Sam Friedlander is a musical as well as a dramatic impresario, and he never fails to secure the best attractions.

A second week of Because She Loved Him So brought the engagement at the Columbia to a close. Willie Collier 26 in Mr. Smooth.

Diplomacy taxed the strength of the Alcazar co. week 19-25. The old play was excellently rendered, however. The laurels were won by Ernest Hastings as Julian Beauclerc, May Blayney as Dora, and Mary Hampton as Countess Zicka. Aunt Jack 26.

The long run of The Idol's Eye at the Tivoli has at last come to a close. Eighty-one performances. It will give way 26 to Manila Bound, a new extravaganza with local setting. The scenes are pitched at Menlo Park, Monterey, and aboard the battle ship "Wisconsin." Topical songs, dances, and vaudeville. The Wizard of the Nile is promised at no very distant date.

The Grand Duchess held its own at the Grand. El Capitan is to be revived 26. This is the I-don't-know-how-manieth revival of the popular extravaganza. It never fails to draw.

Harry Glazier and co. in The Three Musketeers did good business at the Alhambra 19-25. Glazier's D'Artagnan was a very creditable piece of work.

FRED S. MYRTLE.

NEWARK.

The Moth and the Flame, presented by the Kelcey-Shannon co., at the Newark March 26-31, was a dramatic treat. Herbert Kelcey and Effie Shannon gave their familiar admirable performances, and their support was at all times equal to the occasion. Business opened fair. His Excellency the Governor 2-7.

The Milton Aborn Opera opened a four weeks' engagement at the New Century 26. The co. is much improved over last season. Hattie Arnold, Clara Lane, Ida Mulle, Grafton Baker, and Milton Aborn are the principals. H. M. S. Pinafore and Cavalleria Rusticana were sung 26-28, and The Bohemian Girl 29-31.

Through the Breakers was presented at the Empire 26. The scenic effects are triumphs of realism. The co. is above the average. A Day and a Night 2-7.

The Columbia Stock co. are giving a delightful performance of Too Much Johnson 26-31. Carrie Clark Ward was specially engaged for the part of the mother-in-law. Robert Nell played Johnson. Una Abell, A. Coulter Brinker, Virginia Jackson, Walter Woodall, Thomas Meegan, and Bert Lytell, fill out the cast. Under Sealed Orders 2-7.

Amy Stone celebrated her sixtieth birthday recently. She retired from the Columbia Stock co. 24.

Alice May, of the stock co., is confined to her home by illness.

A benefit concert for local fire sufferers was given at the New Century 25.

Henry Miller, formerly of E. H. Sothern's co., is recovering from a sprained knee.

Manager Neu, of the New Century, celebrated his birthday 24. He received many gifts.

A sacred concert was given at the Krueger Auditorium 25.

James Darling, of The Belle of New York, who has been identified with several local amateur performances, was the guest of honor at a reception given by his Newark friends 24.

Robert Nell, of the stock co., contemplates a trip to Europe this Summer.

Edna May was unable to appear during the latter part of The Belle of New York's engagement at the Newark last week on account of illness.

C. Z. KENT.

ST. PAUL.

The admirable presentation of The Christian by Viola Allen and her excellent co. at the Metropolitan March 19-24 was a treat to the St. Paul theatregoers, and well merited the high praise accorded by the public and local press. The theatre was packed at each performance. The pictures of the Jeffries-Sharkey contest, presented by Martin Julian, are being shown at the Metropolitan 25-31. Shore Acres 1-4. Walsh-MacDowell co. 5-7. French Grand Opera co. 9-11.

At the Grand Opera House Frederick Warde closed a very successful engagement 18-24, playing to the capacity of the house at nine performances. The Duke's Jester, The Lion's Mouth, The Merchant of Venice, Romeo and Juliet, and Richard III. were presented. Mr. Warde has been unusually successful in the selection of his co., that is equal to all the demands upon it. Charles D. Herman, Frank Hennig, Charles H. Clarke, John Sturgeon, Alexander McKenzie, Harry C. Barton, and Raymond Gilbert have won honors for excellent work. Minnie Tittle Brune created a most favorable impression in the roles of Juliet and Portia. May Warde is a comedienne of promise. The Evil Eye 25-31 opened to S. R. O. The scenery is elaborate and strikingly effective. The singing and dancing divertisements are excellent. Al. H. Wilson is very clever in his German monologues, and plays the part of the German-American with much humor. Fanny Bloodgood, who has lately returned to the co., is bright and clever. Madeline Lowrie has a sweet, clear singing voice. Bobby Rosaire and Tommy Elliott as Nid and Nod are comic and clever acrobats. Zeph Goudreault does good work as Bertrand. Other characters are taken acceptably. The Phasey Troupe are graceful dancers. A Grip of Steel 1-7.

Frederick Warde lectured on Shakespeare at the High School Thursday afternoon, 22.

Leopold Godowsky gave a recital at the People's Church 23, and delighted a large and enthusiastic audience. Several vocal numbers were finely rendered by Lewis Shawe.

The musical event of the season was the concert given by Madame Gadski, David Bispham, and Walter Damrosch 27. The programme comprised selections from Wagner and was enjoyed by a large audience.

GEORGE H. COLGRAVE.

PROVIDENCE.

The theatrical event of the season occurred at the Providence Opera House 26-28, when Henry Irving, Ellen Terry, and the London Lyceum co. played a brief engagement. The scale of prices was much higher than is customary here, even for "big" attraction, seats for the entire lower floor and several rows in the dress circle being $3. This explains why there were a number of seats vacant. Robespierre was presented 26, 27, and The Merchant of Venice 28. Chauncey Olcott in A Romance of Athlone opened 29 for the rest of the week. Julia Arthur 2-7 canceled. The Rounders (return) 2-4. The house will probably be dark 5-7.

At Finey Ridge opened a week's engagement at the Empire 26 before a large and pleased audience. The many stirring scenes and climaxes, and the picturesque stage settings evoked hearty applause. David Higgins, the author, who is also the star of the co., has written an interesting drama, and his impersonation of Jack Rose, the mountaineer, shows him to be a very clever actor. The heavy role, Mark Briarson, was capitally played by Walter G. Horton. He was especially good in the scenes with Dagmar, played by Gabrielle McKean. Cindy Lane, the wronged woman, was effectively portrayed by Georgia Waldron, and other parts were well cared for by Ernest Lamson, Benn Sackett, Charles Bortling, Helen Holland, and Olive Maude Davis. Miss Davis had little to do, but her well rendered songs found much favor with the audiences. Mathews and Bulger 2-7.

A memorial concert to the late D. W. Reeves was held in the Providence Opera House 25, before an immense audience.

An excellent concert was given by the Boston Symphony Concert Orchestra at Infantry Hall 28. Ernst Von Dohnanyi was the soloist.

HOWARD C. RIPLEY.

JERSEY CITY.

The Academy of Music was dark March 26-31, owing to the police having forbidden the presentation of The Queen of the Boulevard (Sapho). Tim Murphy 2-7. The Hustler 9-14.

Across the Pacific came to the Bijou Theatre 26-31, and the house has been crowded at every performance. This is the best of all the plays Blaney has presented here, and is a big scenic affair, with enough plot. The stage environments have never been excelled at this house. The climaxes of the four acts are strong and thrilling, especially the departure of the steamer. The co. is a good one. Howard Hall is strong in the leads; Harry Clay Blaney has the comedy part, a newspaper reporter; Robert Gaillard is the villain, assisted by Everett King; who does uncommonly good work. Johnnie Williams plays a Chinese character; Pearl Seward, Helen Byron, Lottie Hyde, Viola Vanderhoof, and Cora Denton, are introduced by a quartette. Johnnie Williams and Harry Clay Blaney, Ching Ling Foo and big specialty co. 2-7. The Bowery After Dark 9-14.

The Summer season of opera at the Academy of Music, which was to have been opened April 30, has fallen through. The subscriptions were not encouraging. The house will end its season 21. Manager George W. Sammis will go to Chicago with Hearts Are Trumps.

The Elks' benefit will take place at the Academy of Music 23. The bill will be made of a minstrel first part, by members of the lodge, followed by a vaudeville bill. The auction sale of seats will be held 9.

Young Mrs. Winthrop will be presented at the Academy of Music 25 by amateurs for the benefit of the "Evening Journal" Fresh Air Fund. Emily Maynard is doing the coaching. WALTER C. SMITH.

MINNEAPOLIS.

Viola Allen in The Christian opened for a week at the Metropolitan Theatre March 26 to a large and brilliant audience. Both play and co. scored an emphatic success. Miss Allen gave an artistic and forceful personation of Glory Quayle. Robert Dronet left little to be desired as John Storm. Horatio Drake was admirably taken by Edgar L. Davenport. C. Leslie Allen made the most of Archdeacon Wealthy. Frank C. Bangs made an excellent Father Lamplaugh, and Harold Russell appeared to advantage as Lord Cre. The play was handsomely staged. Walsh-McDowell co. 1-4.

Frederick Warde and a well balanced co. presented The Duke's Jester, The Lion's Mouth, The Merchant of Venice, Romeo and Juliet, and Richard III. at the Bijou 25-31, opening to excellent business. Mr. Warde appeared to marked advantage as Cecco, renewing his success of former engagements. Of his support, Mrs. Brune, Charles D. Herman, Frank Hennig, Alexander McKenzie, and John Sturgeon deserve special mention. In The Lion's Mouth Mr. Warde was very effective as Rinaldo, while Charles D. Herman and Mrs. Brune shared the honors as Fra Angelo and the Doge's Daughter respectively. The Evil Eye 1-7.

George Kennan lectured on Cuba at the Lyceum 30 before a large and delighted audience.

F. C. CAMPBELL.

COLUMBUS.

Francis Wilson presented Erminie at the Southern March 20, 21. Three Little Lambs 28. Pike Stock co. 29, 30. Mrs. Langtry 2. A Lady of Quality 3, 4. The Yankee Cruiser 5, 6. The Belle of New York 10.

A Social Maid at the High Street did a fair business 22-24, the specialties were excellent, but the burlesque poor. The Sorrows of Satan played a return engagement 26-28 to large business. Humpty Dumpty 29-31. The Irish Alderman 2-4. Two Little Vagrants 5-7. A Temperance Town 4-11.

At the Grand the stock co. presented The Three Guardsmen in a capable manner to good business 22-31. F. Laurence Lee and Tiheton Bryce as Athos and Porthos, were excellent. T. G. Lingham and W. H. Williams did good work. W. J. Dixon again demonstrated his ability. Ernest Crawford essayed the part of D'Artagnan with success. Laura Alberta, as the Queen, was appreciated. Helen Marston was charming as Constance. The stage settings and costuming were elaborate.

George Jackson, of At Gay Coney Island, is at his home here. W. H. Williams, of the Crawford Stock co., will join The Rising Generation 2.

J. B. DAVIE.

LOUISVILLE.

The Surprises of Love, with Charles W. Bowser, a popular Louisvillian, in the cast, occupied the stage at Macauley's 22-24. Richard Mansfield 30, 31.

Human Hearts was acceptably presented at the Avenue 25-31 to large business. Humpty Dumpty 1-7.

The Meffert Stock co. revived Hazel Kirke at the Temple Theatre 26-31, and scored a hit. Frederick Bock appears as the old miller, Jessaline Rodgers as Hazel, James M. Brophy as Carringford, and Robert McWade, Jr., as Pittacus Green.

The Theodore Thomas Orchestra Concert, at the Auditorium 23, drew a large and pleased audience.

The vaudeville team of Herbert and Willing, Louisville boys, have separated. Herbert will take as partner Mr. Butler, of this city. The team will be known as Herbert and Butler.

Louisville is to have Summer opera galore. The Avenue announces that arrangements have been made for an extensive season with a first-class co., including a number of the principals of last year's Auditorium co. Manager Macauley, of Macauley's Theatre, is out with a statement to the effect that the Spencer Opera co. will open a season of six weeks April 22.

CHARLES D. CLARKE.

DENVER.

At the Lyceum, March 19-24, the stock co. played to good business in The Magistrate. The comedy was acted with snap and dash. Charles Abbe, as Pasket, made a distinct hit. Beryl Hope, as Mrs. Pasket, was seen to better advantage than in her previous character. John Flood, as Colonel Lukyn, was artistic and natural. The Captain Vale of Hallett Thompson was creditable in make-up and action. Ann Warrington as Charlotte, was attractive. Lotthe Alter was charming in the small part of Beattie Tomlinson. Jane Rivers did a splendid bit as Paphan. Frederic Conger, as Cis Farringdon, was excellent. The minor roles were capably played by Ralette Berthelet, Harry St. Maur, Frank Leary, William Parke, and Charles Mylatt. The Great Diamond Robbery 25-31.

At the Broadway the James-Kidder-Hanford co. in The Winter's Tale played to medium business.

Devil's Auction filled in the week at the Tabor 19-24 to good business.

Barry Johnstone, of the James-Kidder-Hanford co., was entertained by a number of friends while here.

Quo Vadis may be produced by the Lyceum Stock co. for its fourth week.

R. L. HERBERT.

NEW ORLEANS.

The Adventure of Lady Ursula was the attraction at the Tulane March 25-31. The play has never been seen here before and drew fairly. Frances Drake, Etta Dean, and William Morris are thoroughly competent. Ada Rehan 2-7. Children of the Ghetto 9-14. Ice Wolf Hopper 16-21.

Murray and Mack were seen at the Crescent 25-31 in Finnigan's Ball, and played to S. R. O. nearly the entire week. The two comedians have lost none of their popularity. The specialties introduced are good, and Kittie Beck, Joe Coulan, and Charles Barry deserve mention. Under the Red Robe 1-7. Black Patti's Troubadours 8-14. Wilbur-Kerwin Opera co. 15-21.

At the Grand Opera House the Baldwin-Melville Stock co. presented The Great Diamond Robbery to big business 25-31. Too much cannot be said in praise of this excellent aggregation of actors, and its remarkable success here. Niobe 1-7. Jim the Penman 8-14.

J. MARSHALL QUINTERO.

MONTREAL.

Jefferson De Angelis opened a return engagement at Her Majesty's March 26 in The Jolly Musketeer, to good business. His quaintly funny performance of the title-role went with as much vim as ever. Maude Hollins, with her dainty performance of Verve, centainly comes next. Harry MacDonough as the Innkeeper Blanca, Hubert Wilkie as the dashing Marquis, and Maude Williams as Vivette, were all good. The co. of militia that is going into garrison at Halifax took part in the final tableau. Sousa's Band 4, 5.

Owing to the closing of Julia Arthur's season the Academy of Music is dark 26-29. Professor Norman will give two performances of his extravaganza, Cinderella, 30, 31, assisted by his pupils and local talent. Chris and the Wonderful Lamp 2-7.

Over the Fence opened to good business at the Royal 26. The comedy is an amusing one, and the specialties clever, particularly the dancing of the Becknells and the protean change act of Harry Le Clair. The Real Widow Brown 2-7.

W. A. TREMAYNE.

DETROIT.

At the Detroit Alice Nielsen and her opera co. opened on March 26 in The Singing Girl to a crowded house. Manager Perley has surrounded Miss Nielsen with an excellent co., and the presentation was admirable in every way.

At the Lyceum Hearts of Oak is doing splendidly. E. P. Sullivan plays the part originated by James A. Herne, and does it well. The co. is thoroughly competent, and the performance very satisfactory. It is a pleasure to see a good, clean play like Hearts of Oak. The Sorrows of Satan 1-7.

At Whitney's The Sleeping City opened 25 to the usual good business. Caught in the Web 1-7.

The Comedy Club, composed of local amateurs, is rehearsing A Gilded Fool for presentation at Easter time. It is unfortunate, indeed, that no proper place is available for the use of this excellent organization. What Detroit needs more than anything else is a fine music hall and a small theatre for local entertainments.

FREDERICK KIMBALL.

KANSAS CITY.

James O'Neill and a fine supporting co. appeared in The Musketeers at the Coates Opera House March 26, 27, and in Monte Cristo 28. The first play was acted with all the dash and fire possible, and made a brilliant impression. Business was large. James-Kidder-Hanford co. 2-4.

Why Smith Left Home was shown at the Grand Opera House 25-31. Maclyn Arbuckle, as Smith, was inimitable, and Brandon Douglas, Anita Bridger, Dan Mason, and a capital co. made the performances most satisfactory. The fun was uproarious and infectious; large houses. Hello, Bill 1-7.

The third week of Quo Vadis at the Auditorium 25-31 showed a continuation of the excellent business during the two preceding weeks of the run. Saints and Sinners 1-7.

Percy Winter will take charge of the stage-management of the co., beginning with this production.

FRANK B. WILCOX.

INDIANAPOLIS.

Camille was produced successfully by the Grand Stock co. March 26-31. Frank Camp made his first appearance here in stock work and his Armand Duval was worthy of praise. Lavinia Shannon in the title-role was seen to excellent advantage, and the rest of the co. sustained their roles well. Kate Fletcher, of this city, has temporarily taken Lucille La Verne's place in order that Miss La Verne may have a much-needed rest after her recent illness. Ingomar 2-7.

Robert Downing in An Indiana Romance failed to draw well at English's 26-28. Three Little Lambs 30, 31. Fanny Rice 3, 4.

Three of a Kind was the attraction at the Park 26-28. Fair houses were the rule. The Sorrows of Satan 29-31. Two Little Vagrants 2-4.

ALLEN E. WOODALL.

CLEVELAND.

W. H. Crane opened a week's engagement at the Euclid Avenue Opera House March 26 in A Rich Man's Son, which held the boards till Thursday, when A Virginia Courtship was substituted for the rest of the week. Three Little Lambs 2-4. Maude Adams 5-7.

Sowing the Wind was the bill at the Lyceum Theatre 26-31. Jack and the Beanstalk 2-7.

McFadden's Row of Flats at the Cleveland Theatre 26-31. Chattanooga 2-7.

WILLIAM CRASTON.

OMAHA.

The Village Postmaster to large audiences March 25, 26. Archie Boyd, in the title-role, plays in a most artistic manner, and is ably seconded. Other People's Money 27, 28. The Air Ship 1. The Old Homestead 2, 3.

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CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—JEFFERSON THEATRE (R. S. Douglas, manager): Olympia Opera co. had fair business March 21-24 and pleased. The Bostonians 27. Children of the Ghetto 28, 29. Ada Rehan 30. Joseph Jefferson 3. The Adventure of Lady Ursula 4. Aubrey Dramatic co. 9-14.——AUDITORIUM (Ben S. Theiss, manager): Ruble-Kreyer co. 29-31.

MOBILE.—THEATRE (J. Tannebaum, manager): Wilbur-Kirwin co. March 15-24; excellent business; enjoyable entertainment. Repertoire: The Two Vagabonds, The Queen's Lace Handkerchief, Carmen, Giroflé-Girofla, The Bohemian Girl, La Mascotte, The Black Hussar, and Fra Diavolo. The Bostonians 26.

TUSKALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): The Tolsons opened a week March 26 in The Bells of Shandon to good business. The Country Girl 27; audience pleased. Schumann Concert Co. 30.

MONTGOMERY.—THEATRE (S. E. Hirscher and Brothers, managers): Jefferson Comedy co. presented Rip Van Winkle to large audiences March 24. Ada Rehan 29.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Jefferson Comedy co. in Rip Van Winkle March 23; good business; excellent performance. New Orleans Colored Minstrels, under canvas, 27.

TALLADEGA. — CHAMBERS' NEW OPERA HOUSE (George W. Chambers, manager): Charles Edbert Grant in The Old Homestead March 26; small but pleased audience.

DECATUR.—ECHOL'S OPERA HOUSE (T. P. Littlejohn, manager): The Girl from Chili March 30.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, manager): Leon Herrmann March 19; large audience; performance poor. William Morris 20 in The Adventure of Lady Ursula to a large audience; performance good. The Griffiths 21-24; fair audiences; performances good. Richard Mansfield 26. Morrison's Faust 28. A Night in Chinatown 30.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): The Adventure of Lady Ursula March 21; good house; pleased audience. A Wise Woman 3. The Girl from Chili 4.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Krause-Taylor co. March 26-31.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Have You Seen Smith drew well week 23, 24. Because She Loved Him So 29-31. Frawley co. 9.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Crowded houses witnessed most enjoyable performances by James Neill and co. of Held by the Enemy and Lady Windermere's Fan 18-24. The Amazons and The New Secretary 25-31.

SACRAMENTO. — CLUNIE OPERA HOUSE (George W. Ficks, manager): Boston Lyric Opera co. March 18-24 in Cavalleria Rusticana, Said Pasha, Il Trovatore, La Mascotte, Maritana, The Merry War, Faust, and Boccaccio; good business; strong co.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Boston Lyric Opera co. in Cavalleria Rusticana, Said Pasha, Il Trovatore, The Bohemian Girl, La Mascotte, and Faust March 12-17; fair houses; audiences pleased.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Have You Seen Smith March 19; fair attendance. Because She Loved Him So 3. Frawley co. 6, 7. Jessie Shirley co. 16-21.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Have You Seen Smith March 21; light business. Elleford co. 26-31.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Dark.

COLORADO.

COLORADO SPRINGS. — GRAND OPERA HOUSE (S. N. Nye, manager): Denman Thompson in The Old Homestead March 23; crowded house. Mr. Thompson made his usual good impression; co. well balanced. West's Minstrels 24; good business. The voices were unusually good. Ward and Vokes 31. A Contented Woman 7.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Boulder University Glee Club March 23; large business. James-Kidder-Hanford co. in The School for Scandal 26; large business; fine performance. The Real Widow Brown 30.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): On the Suwanee River March 21; large audience; performance excellent. Too Much Money 28. Devil's Auction 31. Grau Opera co. 9.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Willie Collier March 20 in Mr. Smooth to crowded house. West's Minstrels 23; S. R. O.; good performance. Denman Thompson 24 in The Old Homestead; large and delighted audience.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): On the Suwanee River March 20; good performance; fair business. Devil's Auction 30. A Contented Woman 2. The Real Widow Brown 6. Grau Opera co. 10.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Boulder University Glee Club 4. Colorado Banjo and Glee Club 10.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Modjeska, supported by John Kellerd, March 22, 23, in Much Ado About Nothing and Macbeth. While the audiences were small they were very kind to Modjeska and enjoyed her intelligent portrayal of both tragedy and comedy. The co., however, left much to be desired. Lewis Morrison and his capital co. presented Frederick the Great to fair houses 24. What the audience lacked in numbers they made up in enthusiasm. The Dorscht Lodge Charity concert called out a large audience 25. Burton Holmes lectured 26. Despite the weather the house was comfortably filled. Kellar 29. Sir Henry Irving and Ellen Terry 31. Burton Holmes 2. Chauncey Olcott 6. Jefferson De Angelis 7. Symphony Concert 19.——NEW GRAND OPERA HOUSE (G. B. Bunnell, lessee; W. H. Van Buren, manager): At Piney Ridge packed the theatre 23, 24. The melodrama was well cast and mounted, and is deservedly popular. A Stranger in a Strange Land 29-31. Man's Enemy 2-4.——ITEMS: Edward MacDowell lectured before the Yale Music Department 27.—The Adamowski Trio, assisted by Professor Parker, will give a concert here 3, when one of Professor Parker's latest compositions will be played.—E. G. Morton, press agent of the Hyperion and Grand, who has been quite ill, is at his post again.—Mr. and Mrs. Lewis Morrison were entertained by friends here.

JANE MARLIN.

HARTFORD.—PARSON'S THEATRE (H. C. Parsons, manager): A Runaway Girl March 23, 24; enthusiastic audiences were mystified and amused 26, 27, at the slight of hand entertainments of Kellar. Gilmore's Band 28 rendered a delightful concert to audiences of generous proportions. Sir Henry Irving and Ellen Terry 30. Byron's Life Views 31. Maude Adams 2. May Irwin 3. Chauncey Olcott 4.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): A Stranger in a Strange Land 22, 24, drew deservedly large houses. M. A. Kennedy and Ed. Chapman had the principal roles. The Big Sensation co. 26, 27, presented an excellent bill that attracted good business. Dainty Duchess 29-31. Dad in Harness 2-4. Rentz-Santley co. 5-7.——ITEMS: Manager Parsons is confined to his home, at Broad Brook, with the grip.—Former Manager Lloyd, of the Hartford Opera House, renewed old acquaintances here the past week. He is now connected with the Subway Commission in New York, but next season will return to his old love, having secured the lease of a theatre in Lowell, Mass. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): At Piney Ridge March 21, 22, pleased as on former visits. On the Stroke of Twelve did well 23. Modjeska in Macbeth 24; unusually strong attraction. Gilmore's Band to light house 26; well rendered programme. Burton Holmes 27 to big house. His Excellency the Governor 31. Burton Holmes 3. Dad in Harness 5. The Girl in the Barracks 6. Chauncey Olcott 7.——SMITH'S THEATRE (Edward C. Smith, manager): A Guilty Mother 22-24 to good business. Dainty Duchess (return) 26-28; big houses. Remember the Maine 29-31. The Woman in Black 2-4. Man's Enemy (return) 5-7. W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): A Runaway Girl March 22. Lewis Morrison in Frederick the Great gave a fair performance to an enthusiastic audience 23. Daniel Sully In The Parish Priest (return) 24; large and delighted audiences. Jeffries-Sharkey pictures to large audiences 26, 27. Kellar to good business 28. A Day and a Night 31. May Irwin 2.——JACQUES' OPERA HOUSE (Jean Jacques, manager): Phelan Stock co. closed a successful week 24. An excellent co. appeared in A Stranger in a Strange Land 26-28, filling the house. A Wise Guy 29-31. Just Before Dawn 2-4.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): A Runaway Girl March 26. The first road presentations of Byron's life views was given 27, 28, to delighted audiences. Mr. Byron is assisted by Maud Banks, Rushby Huff, Flynn, and H. M. Morse. A Colonial Girl 13. Hanlons' Superba 17.——ITEM: Julia Dorsey, whose presentation of The Girl With the Auburn Locks has been so favorably received, has signed with the Wilbur Opera co. for the remainder of the season.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Wilbur Opera co. opened for a week March 26 and have been playing to fair audiences. Repertoire: Fra Diavolo, The Black Hussar, Boccaccio, The Beggar Student, The Bohemian Girl, The Merry War, The Grand Duchess, The Mascotte, Maritana, Olivette, and The Two Vagabonds. Chauncey Olcott 2.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): A Merry Chase March 24; fair audience. Grimes' Cellar Door 30. Byron's life views 9. A Breezy Time 6. Dear Hearts of Ireland 7. Yon Yonson 13.——ITEM: B. E. Leavitt's new Bell Rock is being rehearsed by local amateurs for production in May.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): His Excellency the Governor March 28. Jeffries-Sharkey pictures 30, 31. Chauncey Olcott 3. The Girl in the Barracks 5. Primrose and Dockstader's Minstrels 11. Superba 13, 14. The Black Flag (local) 17.——OPERA HOUSE (W. W. Hanna, manager): Rentz-Santley co. 4.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Wilbur Opera co. closed a successful week March 24, presenting last half of week The Mascot and The Merry War, Maritana, The Wealthy Widow Wiggles 26-28 closed 27; co. left for New York. His Excellency the Governor 29.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): A Female Drummer pleased a large audience March 23. A Breezy Time 24; big business. Byron's life views 3, 4. The Sunshine of Paradise Alley 7. King of the Opium Ring 14. At Piney Ridge (return) 18.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Byron's life views March 29, 30.——UNION THEATRE (Volkman Brothers, managers): On the Stroke of Twelve 24; excellent business; satisfactory performances.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Gallegher Stock co. March 19-24 presented to fair business True Irish Love, M'liss, East Lynne, Ten Nights in a Bar Room, New York Day by Day, and An Unequal Match.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Chester De Vonde co. ended a week of good business March 24; having given good performance. The Little Minister 30. Wilbur Opera co. 2-7.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Rice's Comedians opened March 26 for a week; business good. The American Girl 5. At Piney Ridge 11.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Strife (local) 6. A Breezy Time 9. Byron's life views 10, 11. What Happened to Jones 19.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): Gilmore's Band March 27; small house. Wolford Sheridan co. 2-7. Primrose and Dockstader's Minstrels 12.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): A Female Drummer March 24; S. R. O.; performance good. A Breezy Time to crowded house 28. The Sunshine of Paradise Alley 6.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): A Breezy Time (return) March 22 to capacity; satisfaction given. The American Girl 4. The Real Widow Brown 12.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Just Before Dawn 6.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylies, manager): Billy Barry March 24 canceled. The Corse Payton Stock co. opened for a week 26. Modjeska 7.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Aubrey Stock co. March 19-24, except 22, to good business, in The Land of the Living, Faust, The Brooklyn Handicap, Monte Cristo, The Fire Patrol, and The Ring of Iron. The Christian 22. Emma Nevada 30.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Chapman-Warren co. March 19-24 to good business. Will continue 26-31.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Baldwin-Melville co. March 19-24; good business.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Ada Rehan presented The School for Scandal and As You Like It March 22, 23. Emma Nevada gave a delightful concert 26. The Bostonians 28, 29. Children of the Ghetto 30, 31. Joseph Jefferson 2.——COLUMBIA (Henry and Julius De Give, managers): Packard Opera co. opening 26-31 to big houses in Said Pasha, Cavalleria Rusticana, The Chimes of Normandy, Olivette, Maritana, The Bohemian Girl, and Billie Taylor. Rentfrow's Pathfinders 2-7.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): Packard Opera co. pleased good business March 19. Slinkard's Comedy co. to poor business 27.——ITEM: Mrs. J. B. Kirkwood, mother of Josephine Kirkwood, of the Packard Opera co., was taken suddenly ill here 19. Miss Kirkwood stayed with her mother until she was able to travel. They rejoined the co. at Macon 25.

BRUNSWICK.—GRAND OPERA HOUSE (E. D. Wolfe, manager): The Christian March 21. Aubrey Dramatic co. 26 in The Land of the Living; S. R. O.; pleased audience.——ITEMS: The Aubrey co. was announced as the closing attraction of the season.—Manager Wolfe is still confined to his room on account of illness.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Why Smith Left Home March 20 pleased a good house. Packard Opera co. 22-24 had a successful engagement and gave satisfaction. Jefferson Comedy co. 27. Ada Rehan 28. Aubrey Dramatic co. 29-31. Children of the Ghetto 5.

SAVANNAH.—THEATRE (Sidney H. Weis, manager): The Christian March 23, 24. Ada Rehan in The Taming of the Shrew 27. Jefferson Comedy co. in Rip Van Winkle 28; good business; performance excellent. Peters Comedy co. 29-31. Emma Nevada 2. Children of the Ghetto 3.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Why Smith Left Home March 22; clever co.; good house. Ada Rehan 24 in The Taming of the Shrew. The Christian 26. Emma Nevada 5. Under the Red Robe 10.

DAWSON.—SALE-DAVIS OPERA HOUSE (J. B. Kendrick, manager): Core-Keene co. in Our Dorothy March 22; small audience. Co. was billed for 23, 24, but canceled on account of poor business.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trent, manager): Phil and Nettie Peters co. March 26-28 in Mugg's Landing, A Booming Town, and Finnigan's Luck; good and pleased houses.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Morrison's Faust March 19; good performance and business. Jefferson Comedy co. 31.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Wiedemann's Comedians March 21-24; good business and performances. Jefferson Comedy co. 30.

BAINBRIDGE.—OPERA HOUSE (J. I. Subers, manager): Schumann Concert co. pleased a good audience March 26.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Belle Archer in A Contented woman March 23, 24; good business; every one pleased. Barlow Brothers' Minstrels 31.

POCATELLO.—PAVILION (H. B. Kinport, manager): A Contented Woman March 26. Barlow Brothers' Minstrels 29.

ILLINOIS.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Himmelein's Imperial Stock co. March 19-24 in The Black Flag, Eagle's Nest, In the Heart of the Storm, Northern Lights, Dr. Jekyll and Mr. Hyde, A Brother's Sacrifice, and Young America Abroad; fair business; excellent performances. Sporting Life 27. Sapho 28. Gay Masqueraders 30.——COLISEUM (L. Jo Seybold, manager): Quo Vadis 21; large audience; performance fair. Beach and Bowers' Minstrels 23; packed house; satisfaction given.

LINCOLN.—BROADWAY THEATRE (Cossett and Foley, managers): A Hot Old Time delighted a full house March 21. Beach and Bowers' Minstrels pleased fair attendance 22. Wills Brothers' co. 26-28 opened in In Atlantic City to capacity; did not please. Two Old Cronies 27; small house. Bosom Friends 28. Jeffries-Sharkey pictures 30. The Modern Woodman (local) 3. Three of a Kind 4. A Country Visitor 5. The Limited Mail 7. A Breezy Time 10. Little Trixie 12.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Sporting Life March 23 drew largest house of season; performance good. Rentz-Santley co. did well 24. A Hot Time (return) filled the house 25. Elks' Circus 3, 4. Arizona 5. Vogel and Deming's Minstrels 8.——AUDITORIUM THEATRE (Chamberlain, Harrington and Co., managers): Beach and Bowers' Minstrels did fair business 24, 25.

GALESBURG. — AUDITORIUM (Chamberlain, Kindt and Co., managers): Emma Nevada March 20 delighted a large audience. How Hopper was Side Tracked 21; fair house; performance fair. Under the Red Robe 23. A Hot Old Time 24; fair attendance; good attraction. Beach and Bowers' Minstrels 27. Rentz-Santley co. 28. Wills Brothers' co. 2-4. Three of a Kind 5. The Village Postmaster 7. A County Visitor 9. Arizona 10; James-Kidder-Hanford co. 12.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): The Heart of Chicago 8; small house; performance ordinary. Ten Nights in a Barroom 10; fair house. The World Against Her 12; small house; specialties fair. Rusco and Holland's Minstrels 23; full house; satisfaction given. Sowing the Wind 24; poor business. Next Door 27; fair house; laughable performance.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Don't Tell My Wife March 21; business and performance fair. Sowing the Wind 23. Richards, Pringle, Rusco and Holland's Minstrels 24; big business; satisfactory performance. Gaskell Stock co. 26-31.——ITEM: Fred Collins has assumed the leadership of the Opera House orchestra.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George W. Chatterton, manager): Beach and Bowers' Minstrels March 19; poor house. A Hot Old Time 20; fair business. Redpath Concert co. 21; good house. Ten Nights in a Bar Room 22; poor business. The Modern Woodman, presented by Charles and Walter Ellis, assisted by good local talent, filled the house 23, 24.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Ferris Comedians to large business March 19-24 in My Jim, The Favorite Son, On the Ohio, An Innocent Sinner, The Three Musketeers, and The Brand of Cain. Under the Red Robe 26. Sweeney and Alvido's Minstrels 27. Rentz-Santley co. 29. Hello, Bill, 31.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Beach and Bowers' Minstrels March 20; good house. Sporting Life 24; large and pleased audience. Si Plunkard 26; large house. Hello, Bill 28. Sapho 30. Isham's Octoroons 2. A Breezy Time 13.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Why Smith Left Home March 21; good house; pleased audience. South Before the War 24; fair house; good performance. Vogel and Deming's Minstrels 30. Howard-Dorset co. 2-7. John Griffith 13. A Breezy Time 14. Hearts of the Blue Ridge 23.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Mozart Symphony Club March 21; fair audience; satisfactory entertainment. Ten Nights in a Barroom 24; S. R. O.; poor performance. Night Owls 25; S. R. O.; performance poor. A Breezy Time 1. Arizona 2.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): Wills Brothers in In Atlantic City, and Two Old Cronies March 21, 22; good performance; good business. Si Plunkard 28. Quo Vadis 7.

BELLEVILLE. — ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. March 21 pleased a fair house. Ten Nights in a Barroom 25; full house; performance poor. German Stock co. 28. Isham's Octoroons 1.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Ten Nights in a Barroom March 21; good house. A Hot Old Time 22 pleased good business. Beach and Bowers' Minstrels 26; good performance and house.

JOLIET. — THEATRE (William H. Hulshizer, manager): Sporting Life March 22; crowded house; performance excellent. Shore Acres 24; S. R. O.; performance good. Himmelein's Imperial Stock co. 26-30. Vanity Fair 31.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Next Door March 22; good performance; large attendance. A Man of Mystery 24; good performance; topheavy house. Leon Herrmann 27. Beach and Bowers' Minstrels 28.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Next Door March 19; fair house; well received. Don't Tell My Wife 20 pleased a fair house. Jeffries-Sharkey pictures 22; good house. Richards and Pringle's Minstrels 26; good house.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Next Door March 23; small business. Eight Bells pleased a large audience 26. Lake Forrest Glee and Banjo Clubs 28.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Eight Bells gave satisfaction to big business March 25. The Highwayman 3.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): South Before the War March 20; good business; fair performance. Next Door 24; large and pleased audience.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): Carpenter's Quo Vadis march 24 pleased a full house. South Before the War 27. Little Trixie 3.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): A Man of Mystery March 5 pleased a crowded house. Sowing the Wind 1. Next Door 10. William Owen 17.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Sporting Life March 21; excellent performance; S. R. O. Davidson Stock co. opened for a week 26 to good business.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): The Heart of Chicago March 24 pleased a fair audience.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Next Door March 21 gave satisfaction to large audience. William Owen 26. Eight Bells 31.

PANA.—NEW GRAND (Lou Robey, manager): How Hopper was Side Tracked March 24; large and pleased audience. Quo Vadis 26. Sapho 31.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Beach and Bowers' Minstrels March 21; packed house; good co.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Leon Herrmann March 24; fair business; satisfaction given. Quo Vadis 11.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Next Door pleased a fair audience March 20.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Why Smith Left Home March 23 delighted a good house.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Dark.

MATTOON.—THEATRE (Charles Hogue, manager): Si Plunkard 20; pleased a crowded house.

MOUND CITY.—OPERA HOUSE (John Betts, manager): Clayton Comedy co. 22, 23.

OLNEY.—SCHMID'S OPERA HOUSE (J. Schmid, manager): Little Trixie 2. The Limited Mail 5.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): Dark.

INDIANA.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): For Fair Virginia pleased a large audience March 24. Russ Whytal, Helaine Hadley, Angeline S. Pulis, Isabella Berriscall, Charles Halton, and George Walters, were exceptionally good. Harry Shannon co. opened 26 in The Squire's Daughter to S. R. O.; co. gave satisfaction. Sowing the Wind 3. Gaskell Stock co. 5. Cyrano de Bergerac 14.——GRAND OPERA HOUSE (John Brodie, manager): Dark.——ITEMS: Mr. Kuhn, proprietor of the Grand Opera House, Ashland, Wis., visited here last week.—Agnes Booth, of the Harry Shannon co., was called to Dayton, O., by the serious illness of her mother.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): For Fair Virginia pleased a good house March 22. A Temperance Town 26, headed by George Richards and Eugene Canfield, afforded amusement to a fair house.——AUDITORIUM (H. G. Sommers, manager): Shore Acres 23; full house; excellent co. Charles G. Craig assumed the part of Nathaniel Berry very acceptably, while Atkins Lawrence, William H. Burton, Belle Theodore, and Marion Cullen were good. Sporting Life 29. Field's Minstrels 31.

EVANSVILLE.—GRAND (King Cobbs, manager): Children of the Ghetto March 22 to capacity; performance enjoyable. Under the Red Robe 28. The Little Minister 4.——PEOPLE'S (T. J. Groves, manager): Howard Dorset co. 19-24; drew well; giving The Winning Hand, His Mother's Husband's Boy, The Two Orphans, What Happened to Turner, Heart of the Mountains, and The Circus Girl; co. satisfactory. Little Trixie 1. Vance Comedy co. 2-4.

FORT WAYNE.—TEMPLE THEATRE (F. E. Stouder, manager): Eugenie Blair in A Lady of Quality March 21; packed house. Sapho 22 pleased a large audience. Alberta Gallatin, as Fanny Le Grand, scored a hit. Three of a Kind pleased a small house 24. Hi Henry's Minstrels 26 entertained a packed house. Hello, Bill 27; small business. For Fair Virginia 29. Robert B. Mantell 2. Corinne 5. Sowing the Wind 7.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Jack and the Beanstalk March 23; S. R. O.; fair performance. The City of New York 26 pleased a fair audience. For Fair Virginia 31. Corinne 2. Fanny Rice 5. Field's Minstrels 7.——THE PHILLIPS (Murray and Swisher, managers): Carner Stock co. 16-21.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Eugenie Blair in A Lady of Quality March 15; large and pleased audience. Sapho, with Alberta Gallatin and Frank Lander, in the leading roles, gave satisfaction to large audience 23. Vogel and Deming's Minstrels 31; S. R. O.; performance first class. Bryan's Comedians 2-7.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): Si Plunkard March 10; crowded house. A Country Visitor 29. Quo Vadis 30.——ITEMS: Dr. Ray Cannon, of this city, made a decided hit as Ursus with Meffert Stock co., Louisville, in Quo Vadis last week. He was presented with a gold badge by the local Elks during a performance.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Why Smith Left Home March 22; good performance; good co. The Gay Masqueraders pleased a good house 24. Vance Comedy co. drew large house 26-28, presenting The Limited Mail, Patent Applied For, and The Queen of the Circus.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): A Lady of Quality March 19; full house. My Friend from India 21 pleased good business. The Gay Masqueraders 23, deserved a better house. Alberta Gallatin, in Sapho, 24; very creditable performance; large audience.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): The City of New York March 22; light business. The co. were at a disadvantage on account of stage room, otherwise gave satisfaction. Blue Jeans 24 pleased a full house. W. H. Hartigan in Dr. Jekyll and Mr. Hyde (return) 28.

LOGANSPORT. — DOLAN'S OPERA HOUSE (William Dolan, manager): A Social Maid March 19; pleasing performance; good house. Sapho 21; was well received by a large audience. A Temperance Town 27. Robert B. Mantell 31. Himmelein's Imperial Stock co. 2-7.

GOSHEN.—IRVIN OPERA HOUSE (F. J. Irvin, manager): Otis Skinner in The Liars March 21; excellent performance; large audience. Eugenie Blair in A Lady of Quality 23; pleased a good business. Robert B. Mantell 28. Field's Minstrels 2.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Hearts of the Blue Ridge March 24; small house; good performance. Blue Jeans (benefit Elks) 27; large house; pleased audience. Kidnapped in New York 6.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Vogel and Deming's Minstrels March 23; pleased audience. Little Trixie 24; fair house. Blue Jeans 28. Si Stebbins 2. Field's Minstrels 4. Maloney's Wedding 7.

HAMMOND.—HOHMAN OPERA HOUSE (T. E. Bell, manager): Muldoon's Picnic March 25; good house; poor performance. A Man of Mystery 1. Harry Shannon 2-7. How Hopper Was Side Tracked 8. Hearts of the Blue Ridge 15.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Eugenie Blair in A Lady of Quality March 24; large and pleased house. Robert B. Mantell in The Dagger and the Cross 27; good co. and business.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Vance Comedy co. March 22-24 to good business. Repertoire: The Limited Mail, Patent Applied For, and The Queen of the Circus. For Fair Virginia 26; good house. An Indiana Romance 30.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Russell Connell lectured to crowded house March 20. Hogan's Alley to S. R. O. 22; satisfactory performance. Si Stebbins 29.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Two Merry Tramps pleased a packed house March 22. Hearts of the Blue Ridge 28. South Before the War 9. Cyrano de Bergerac 23.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Blue Jeans gave satisfaction to good house March 22. A Temperance Town 28. Si Stebbins 3.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Two Merry Tramps March 21; good business. Hello, Bill 26; fair performance; small house. Hi Henry's Minstrels 29.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): A Lady of Quality March 22; good business; satisfaction given. Robert Downing 4. Quo Vadis 10. Eldon's Comedians 23-28.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Two Merry Tramps March 23; large house pleased. Two Married Men 30. Hi Henry's Minstrels 2. South Before the War 10. Quo Vadis 12.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): South Before the War gave satisfaction to fair house March 28. Quo Vadis 31.——CARLISLE HALL (Carlisle Brothers, managers): Dark.

NOBLESVILLE. — WILD'S OPERA HOUSE (Leonard Wild, manager): South Before the War March 30. Quo Vadis 3. Robert Downing 6.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Wabash Glee Club 4. Hearts of Blue Ridge 16.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): A Western Sport March 15; small house; poor performance. John Griffith 28.

SULLIVAN.—PEOPLE'S THEATRE (W. E. Burton, manager): Busby's Ten Nights in a Bar Room March 30. Fight pictures 3. Sapho 21.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): For Fair Virginia March 23; large house pleased. A Man of Mystery 27.

NEW CASTLE.—ALCAZAR OPERA HOUSE (R. F. Brown, manager): For Fair Virginia March 27; large and pleased audience. Three of a Kind 31.

TIPTON.—KLEYLA THEATRE (Foster and Ramsay, managers): Little Trixie March 26 pleased a good house. Sweeney and Alvido's Minstrels 7.

VINCENNES.—M'JIMSEY'S THEATRE (Guy McJimsey, manager): Ten Nights in a Bar Room March 29. A Country Visitor 8.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Side Tracked March 23; fair house and performance. Hi Henry's Minstrels 30.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Hello, Bill, March 24; fair house; good co.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Griffith, lecturer, 3.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): Dark.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Under the Red Robe March 20. Sapho 7. James-Kidder-Hanford co. 9. The Village Postmaster 12. Walsh-MacDowell co. 14. James O'Neill 17.——GRAND OPERA HOUSE (William Foster, manager): Holden Comedy co. drew big houses 19-24. Repertoire: Nobody's Claim, Wife for Wife, A Barrel of Money, Camille, Knobs o' Tennessee, The Denver Express, and What Happened to Smith. The Heart of Chicago 16-18. A Hot Old Time 29-31. The Air Ship 6, 7.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Jeffries-Sharkey pictures March 24; big business. Jule Waters in How Hopper was Side Tracked 26; topheavy house. Ridgeway Concert co. 27. Don't Tell My Wife 28; small attendance; good co. Eight Bells 30. Wills Brothers' co. 5-7. Sapho 12. Shore Acres 14. Arizona 16. Chase-Lister co. 17-21.

BURLINGTON. — GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Emma Nevada in concert March 22 pleased a large audience. The Heart of Chicago 23; moderate business. Rentz-Santley co. 26; large audience; performance had but little merit. A Hot Old Time 27; good business; audience well pleased. Don't Tell My Wife 30. Holden Comedy co. 2-7.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Don't Tell My Wife 4. A Hot Old Time 6. The Air Ship 9. Other People's Money 10.——ITEM: G. Faith Adams, of Della Pringle co., that has closed a successful season, has purchased a large farm near Knoxville, Ia., and will make his Summer home there.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Richards, Pringle, Rusco and Holland's Minstrels March 27; fair house; fair performance. Leon Herrmann 28. Chase-Lister co. 2-7. Sapho 10. The Evil Eye 11. James-Kidder-Hanford co. 12. Shore Acres 13. The Village Postmaster 16. Arizona 17. A Poor Relation 19, 20.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): A Man of Mystery March 23 drew fairly. The Heart of Chicago 25. Don't Tell My Wife 27 gave satisfaction. Eight Bells 28. Remember the Maine 1. Arizona 14. James O'Neill 18.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Hennessy Leroyle supported by good co. in Other People's Money March 24; good houses. James-Kidder-Hanford co. 29. The Air Ship 31. Morrison's Faust 7. A Hot Old Time 9. A Poor Relation 10.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): A Man of Mystery had a good house March 21. Sweeney and Alvido's Minstrels pleased good business 23. Stowe's U. T. C. to good house 24. Old Uncle Jed 25. A Hot Old Time 28. The Air Ship 9. The Village Postmaster 11. Arizona 13.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Under the Red Robe March 21. Holden Comedy co. 26-31 opened in Nobody's Claim to S. R. O. A Hot Old Time 2. The Heart of Chicago 4. The Air Ship 5. Other People's Money 9. The Evil Eye 13. Devil's Auction 17. A Poor Relation 18.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Sowing the Wind March 21. Under the Red Robe 22. Si Perkins 24; topheavy business. Remember the Maine 29. The Heart of Chicago 31. A Hot Old Time 3.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Heart of Chicago March 22; light business. Under the Red Robe 24. A Hot Old Time 26 pleased a fair house. Rentz-Santley co. 27. Wills Brothers' co. 29-31.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): William Owen pleased a large house March 20. Sweeney and Alvido's Minstrels did good business 21. Remember the Maine 24; good house; audience pleased. The Air Ship 11.

CENTERVILLE.—ARMORY OPERA HOUSE

(G. W. Needles and Co., managers): Sweeney and Alvido's Minstrels March 22; fair house and performance. Old Uncle Jed 24; poor house and co. Vincent Stock co. 29-31. Blind Boone 13.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Hennessy LeRoyle gave a capital performance of Other People's Money March 23 to fair business. A Merry Company (local) 28. George Keenan 10.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Other People's Money March 22; fair business. The Omaha Elks presented A Night in Bohemia 23, 24; fair audience. Burk's U. T. C. 25; small attendance.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): A Man of Mystery March 22; performance good; business fair. The Heart of Chicago 30. Don't Tell My Wife 2.

FORT DODGE.—MIDLAND THEATRE (S. T. Meservey, manager): Sowing the Wind March 19. Fifty-first Iowa Band 23; fine concert; fair audience. Other People's Money 30. Elsie De Tourney 31.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Shore Acres 11.——STEYER'S OPERA HOUSE (George Higgins, manager): Fifty-first Iowa Band 4.

SIBLEY.—OPERA HOUSE (H. L. Emmert, manager): Elsie DeTourney in Mary Queen of Scots to a large audience March 23; performance good. Bosco 26-28.

BOONE.—ARIES OPERA HOUSE (Ben B. Wiley, manager): Remember the Maine March 20; fair house. Redmond Dramatic co. 26-31. The Air Ship 2. Other People's Money 10.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Chase-Lister co. opened for a week March 26. The Heart of Chicago 2. Other People's Money 6.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): Hague Booth March 23 did not appear owing to small attendance. Mahara's Minstrels 31. Fifty-first Iowa Band 7.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): John B. De Motte 3.——ITEM: The Passion Play pictures will be shown at the Catholic Church April 7.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): The Heart of Chicago 3. A Poor Relation 17.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Other People's Money 5. Shore Acres 12.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Si Perkins March 22; fair house and performance.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Faust March 22; good house; co. above average. Robert Sherman co. 2-7.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Dark.

RED OAK.—EVANS THEATRE (Frank Hathaway, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, manager): Arizona March 19; large and pleased audience. A Poor Relation 23, 24; good business. Frank Keenan in the leading role was well received. Alfred Hudson, James Lackaye, Emily Wakeman, Lila Convere, and Hazel Chappie gave good support.
THOMAS R. HYATT.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): A Poor Relation, with Frank Keenan in the leading role, had small house March 21; audience delighted. Lila Convere deserves special mention. Arizona, one of the best plays sen here this season, to good house 22. A capital co. included Theodore Roberts, Edwin Holt, Mattie Earle, Vincent Serrano, Eleanor Robson, and Lionel Barrymore. A Texas Steer 13. A Contented Woman 24.

PARSONS.—EDWARDS OPERA HOUSE (Howard Graves, manager): Park Sisters March 24; crowded house. Guy Novelty co. 29-31. Roney's Boys 6. His Better Half 14. A Contented Woman 18.——ITEM: Ed. Brannon, of this city, who has been in advance of Cooper's Circus for the past two years, has signed with Forepaugh and Sells Brothers for this season in the same capacity.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Morey Stock co. March 19-24 in A Royal Slave, A Noble Revenge, Monte Cristo, In Penn., Faust, and Uncle Sam in Cuba. Murray Comedy co. 29-31. A Night in Chinatown 4. Max Bendix 5. Victor Lee 6, 7.

LYONS.—BUTLER'S OPERA HOUSE (H. G. Doddridge, manager): Grosjean's Comedians March 19-24 presented Marguerite, An Unequal Match, Why Brown Came Down, A Mountain Girl, For Her Sake, and The Wolves of New York; good co. and business. Hans Hanson 6.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): The Park Sisters March 21; good business; excellent performance. Mr. and Mrs. Sherry 23; good performance; small house. Kempton Comedy co. 26-31.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Chicago Stock co. March 19-24 in The Middleman, Among the Yankees, About Town, The Cruiskeen Lawn, Quo Vadis, and The Australian; large business; satisfaction given.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Clara Mathes co. March 19-24; fair business. A Poor Relation 26, 27; good attendance; enthusiastic audiences. The Nominee (return) 3.

ATCHISON.—THEATRE (John Seaton, manager): Arizona pleased a crowded house March 20. A Breezy Time to fair business 22; satisfaction given. The Village Postmaster 30. A Poor Relation 31.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Arizona March 21; good business; strong attraction. Max Bendix Concert co. 27. A Poor Relation 29.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amos Gipson, manager): Blatchford Kavanaugh Concert co. March 26; pleasing performance; large audience.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): The Airship (return date; ushers' benefit) March 26; good performance; good business. Hans Hanson 2.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. J. Cunningham, manager): The Air Ship (return) March 25; good business. Hans Hanson 28. The Village Postmaster 29.

OTTAWA.—ROHRBAUGH THEATRE (G. F. Kaiser, manager): A Poor Relation March 22; excellent performance; fair business.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Chicago Stock co. March 26-31. Hans Hanson 4. Salina Military Band 5.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Uncle Josh Spruceby March 22; good co.; good business.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): A Contented Woman 5.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dark.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puitt, manager): Holladay's Minstrels March 28.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Hello, Bill March 22; small house; co. good. Robert Downing presented An Indiana Romance 24; good and pleased audiences; co. excellent. A Country Visitor 31.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): On account of the sudden illness of the leading woman there was no performance of Quo Vadis 28. The house had been sold out. Arnold Stock co. 9-14. Why Smith Left Home 17.

DANVILLE.—OPERA HOUSE (C. T. Veach, manager): Oxford Concert co. March 20; performance good; house fair. Lyon Comedy co. 26-31 canceled. Olympia Opera co. 30, 31.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): A Country Visitor March 23; small audience; poor co. The Hero of Manila 27; poor house; poor performance.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, manager): Brown's in Town March 30. The Little Minister 6. Boone-Yaki co. 16.

FRANKFORT.—CAPITAL OPERA HOUSE (Thomas Heffner, manager): A Country Cousin March 28. Brown's in Town 29.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Hello, Bill March 19; good business; audience pleased.

BOWLING GREEN.—POTTER OPERA HOUSE (J. M. Robertson, manager): Beldini-Peruchi co. opened for a week March 26 to S. R. O.

RICHMOND.—WHITE-BUSH OPERA HOUSE (White and Bush, managers): McNavin Comedy co. 2-7. The Girl from Chili 20.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): The Adventure of Lady Ursula March 22; fair house; good performance. The Little Minister 26. A Wise Woman 31. The Girl from Chili 2. A Texas Steer 6.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Murray and Mack in Finnigan's Ball March 24; large and pleased audience. A Texas Steer 25; good business; audience pleased. Black Patti's Troubadours 7.

NEW IBERIA.—VEAZEY OPERA HOUSE (Veazey Brothers, managers): Alba Heywood March 23 pleased a fair audience. A Night in Chinatown 28. Baldwin-Melville co. 3.

MONROE.—OPERA HOUSE (I. Sugar, manager): The Adventure of Lady Ursula March 23; bad weather; poor business; performance excellent. The Little Minister 27. Murray and Mack 4.

THIBODAUX.—OPERA HOUSE (F. L. Knobloch, manager): Alba Heywood March 22 pleased a small audience. A Night in Chinatown 29.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Louis Mann and Clara Lipman in Master and Pupil and The Girl in the Barracks March 26, 27 were warmly received. A Day and a Night 29; S. R. O. Chris and the Wonderful Lamp 30, 31. Primrose and Dockstader's Minstrels 2. Kellar 3, 4.——PORTLAND THEATRE (E. E. Rounds, manager): Kennedy's Players 26-31. Repertoire: Teddy McGuire, The Irish Duke, The Judge's Daughter, The Two Thieves, East Lynne, The Heart of New York, Ten Nights in a Bar Room, She Couldn't Marry Three, The Octoroon, Love Finds the Way, and The Bad Boy. The Spooners 2-7.——ITEMS: Hon. E. B. Winslow has been elected president of the Jefferson Theatre corporation to succeed A. R. Wright, deceased.—Corse Payton gave a supper party at the Falmouth Hotel 28.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Daniel Sully in The Parish Priest March 20 to capacity; performance excellent. Corse Payton co. opened 26 for a week to capacity. Plays: The Parisian Princess, Drifted Apart, My Kentucky Home, The Octoroon, A Member of Congress, Two Nights in Rome, The Galley Slave, The Factory Girl, and The Law of the Land. Jessie Harcourt co. 9-14. Side Tracked 17.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): The Spooners opened for a week March 26 to S. R. O. in The Wages of Sin, following with The Pearl of Savoy, Trilby, The Old Lime Kiln, That Girl from Texas, The Judge's Wife, The Buckeye, and Dr. Jekyll and Mr. Hyde; excellent co. and specialties. Primrose and Dockstader's Minstrels 3.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Graham's Southern Specialty co. March 23, 24 gave satisfaction to large audiences. Morrison Comedy co. opened for five nights 27 to large and pleased audience.

AUGUSTA.—MEONIAN HALL (Locke and Merrill, managers): Dear Hearts of Ireland March 26; performance good; house fair. Graham's Southern Specialty co. 30, 31. Corse Payton co. 2-7. University of Maine Glee Club 12. Jessie Harcourt co. 23-28.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Kennedy Players March 19-24; good business; satisfaction given. Town Topics 26.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Graham's Southern Specialty co. to good business March 27, 28.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Bowdoin Glee Club March 23; S. R. O.

OLDTOWN.—CITY HALL (Otis Woodman, manager): Kennedy's Players 9-14.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Huntley-Jackson co. March 22-24 to large houses in creditable performances of For Liberty and Love, An Innocent Sinner, The Fast Mail, and The World. A Battle Scarred Hero 29. Keystone Dramatic co. 2-7. A Black Sheep 9.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Peck's Bad Boy March 24 pleased fair audiences. A Battle Scarred Hero 28; fair attendance; satisfactory performance. Strakosch Opera co. 30, 31. The Merry Maidens 3. Martin's U. T. C. 16.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Kellar, the only, played to the best business he has ever done in Springfield March 23 and gave the best performance. He is plainly increasing his following and becoming more dexterous each season. Another performance of A Prince of Egypt was given matinee 24. The newly organized Springfield Armory Band introduced themselves by a sacred concert 25 and made a good impression. Piano solos were given by Carl Schultz, vocal by Adeline Premo, and Messrs. McGarrett, Saunders, Case, and Newell appeared in a clarinet quartette. Chauncey Olcott in A Romance of Athlone 26. A Runaway Girl 27, 28. Henry Irving and Ellen Terry 29. May Irwin 4. At Piney Ridge 5. Jefferson De Angelis 6. Through the Breakers 7. A Colonial Girl 12. John Drew 16.——THE AUDITORIUM (Buck and Kellar, managers): The Tenderloin Burlesquers 26-28 gave lively performances. Their afterpiece, which includes a Sapho trial in a burlesque courtroom scene, was very hilarious. Strongest among the vaudeville features were Daly and Tafe, Gorman and Proctor, and Gordon, Vidocq and Haverly. Big Sensation 29-31.——ITEM: George Grossmith appeared at High School Hall 28, under the local management of Engel and Goodwin.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Jere McAuliffe co. did good business March 23, 24. Niobe, The New Fire Patrol, What Happened to Bones, and Under Sealed Orders were presented. Frankie Carpenter co. drew large audiences 26-31. Repertoire: Pawn Ticket 210, The Strange Adventures of Miss Brown, Miss Roberta from Australia, A Texas Romance, Mugg's Landing, The Great Brooklyn Handicap, The Light on the Point, and Struck Gas. Considering that this is the Lenten season, business is more than satisfactory. Miss Carpenter is young, dainty and attractive. She is ably supported by Jere Grady, a good comedian. Elroy Stock co. 2-7. Advertised repertoire: The Land of the Midnight Sun, The Opium Fiend, Northern Lights, The Secret Enemy, The Cotton Spinner, A Spring Chicken, Friends, A French Romance, and Shall He Forgive Her. Mathews and Bulger (benefit of Treasurer Addie G. Miller) 10.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Jere McAuliffe co. did fair business March 19-22. Repertoire: The Fire Patrol, Niobe, Under Sealed Orders, Southern Chimes, Snares of New York, What Happened to Bones, and The Lights o' London. Elroy Stock co. opened for a week in The Opium Fiend to large and pleased audience 26. J. Frank Burke, Edwina S. Phillips, Jr., Isma Noa, and Nattie Choate deserve special mention for good work. Phelan Stock co. 2-7. Mathews and Bulger 9. A Breezy Time 13.——ITEM: Manager Cross is booking repertoire cos. for next season with a clause in the contracts allowing him the privilege to cancel one night in the week for standard attractions.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Waite Comedy co. began the second week of their engagement March 26. Much of the repertoire of the previous week is retained, while the new plays offered are The Ticket of Leave Man, A Brother's Sacrifice, A Jolly Night, and The Diamond Mystery. The Pattens, a sketch team, and Belknap, clay modeler, were new vaudeville artists. Business light. At Piney Ridge 2. Jeffries-Sharkey pictures 3, 4. The Rounders 5. Primrose and Dockstader's Minstrels 6. Kellar 7.——RICH'S THEATRE (A. E. Rich, manager): Sadie Raymond in The Missouri Girl March 26-28 pleased; business was not what it should have been.

FITCHBURG.—CUMINGS' THEATRE (George E. Sanderson, manager): Washburn's Minstrels 24 did a good business. The olio was pleasing, but the first part needs strengthening. Side Tracked 26; good business. The Rollstone Cycle Club produced William Penn 28, 29; every one worked hard, but the pecuniary success will not be what the efforts deserved. Town Topics 3. A Colonial Girl 6.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): Lester Walter co. 19-24 did fair business; co. inferior. The King's Guardsmen, The Fatal Wedding, A Scarlet Circle, and Across the Trail were given the latter part of the week. The Little Minister 27. Waite's Comedy co. 9-14.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Daniel Sully in The Parish Priest March 23; small but pleased audience. Grimes' Cellar Door 26-28; fair business. The Wealthy Widow Wiggles 2, 3. A Colonial Girl 4. Because She Loved Him So 7.——EMPIRE (T. F. Murray, manager): King Dramatic co. closed a week 24, having presented to large houses Hands Across the Sea, Faust, The Power of the Press, Monte Cristo, The Cotton King, Carmen, The War of Wealth, Lost in London, Cumberland '61, The Two Orphans, and The White Rat in a satisfactory manner.

CHELSEA.—ACADEMY OF MUSIC (Reniger and Jones, managers): D'Ormond-Fuller co. March 19-24 entertained fair houses with Ingomar, The Marble Heart, Monte Cristo, The Two Orphans, The Three Musketeers, The Player, East Lynne, Fanchon, and All a Mistake. Side Tracked made its annual appearance 28 to good business. E. H. O'Connor and Gertrude Parnes were the features. Audience pleased. Lester Walton co. 2-7. Town Topics 10. Empire Stock co. 16-21.——ITEM: Joseph Greene and the Empire Stock co. rested here 19-31.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Brown's in Town March 24; clever co.; good business. Town Topics 27 drew better than it deserved; a number of good specialties keep the farce moving. Gilmore's Band to small audience 30. The Little Minister 2. A Colonial Girl 3. Because She Loved Him So 7.——WILSON THEATRE (Thomas Hanley, manager): Bon Ton Stock co. 26-31 did good business. Repertoire: The Black Flag, Moths of Society, The Census Taker, The Golden Giant Mine, A Desperate Man, In the Name of the Czar, Love and War, and The Castaway.

LYNN.—THEATRE (Dodge and Harrison, managers): The Missouri Girl March 23, 24; performances and attendance good. Burrill Comedy co. 26-31 pleased fair business. Repertoire: Face to Face The Ensign, Saved from the Sea, Michael Strogoff, True as Steel, East Lynne, and Infatuation. Bennett and Moulton co. 2-14.——WATSON'S OPERA HOUSE (C. C. Stumm, manager): Just Before Dawn 22-24; performances and attendance satisfactory. A Wise Guy (return) 26-28 turned people away at the six performances. Side Tracked 29-31. Brown's in Town 2-4. Town Topics 5-7.

WORCESTER.—THEATRE (James F. Rock, resident manager): Chauncey Olcott presented A Romance of Athlone March 27, 28. A Runaway Girl 29. At Piney Ridge 3, 4.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): Hilarity ran riot during the stay of Brown's in Town 26-31. Lew Newcomb does some clever acting as Brown, and Clayton Kennedy contributes a phenomenal piano specialty. Business was at top notch. Katherine Rober co. 2-7.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Chris and the Wonderful Lamp March 26, 27. The Girl in the Barracks 30. A Runaway Girl 31. Corse Payton Comedy co. 2-7 in Aristocracy, East Lynne, and The Prodigal Daughter first half of week.——GEM THEATRE (Smith and Co., managers): Vaudeville to good business.——ITEM: Belle Tennant, of this city, is with Chris and the Wonderful Lamp.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Chris and the Wonderful Lamp 23, 24. Robinson Opera co. began a week 26 to good business. Repertoire: Said Pasha, The Chimes of Normandy, Fra Diavolo, The Two Vagabonds, La Mascotte, The Grand Duchess, Olivette, The Bohemian Girl, The Mikado, Billee Taylor, and The Moor's Bride. Morrison Comedy co. 2-4, and 6, 7. Kellar 5.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): D'Ormond-Fuller co. March 26-31 opened with good house. Repertoire: Ingomar, All a Mistake, The Player, The Marble Heart, The Three Musketeers, The Two Orphans, A True Kentuckian, Monte Cristo. Side Tracked 2. The Wealthy Widow Wiggles 4. Town Topics 11.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): His Excellency the Governor March 27. The Katzenjammer Kids 2, 3. A Colonial Girl (return) 5. Because She Loved Him So 6.——BURBANK CASINO (George A. Burbank, manager): Manhattan Club Burlesquers 29-31; good performances; fair business.

LOWELL.—FAY BROTHERS AND HOSFORD, managers): A Day and a Night March 26, 27; good houses. Chris and the Wonderful Lamp 28, 29. A Runaway Girl 30.——MUSIC HALL (W. H. Boody, manager): Just Before Dawn 26-28; fair houses. The Missouri Girl 29-31.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Washburn's Minstrels pleased a good house March 23. Burrill Comedy co. 2-7. A Trip to Chinatown 16.

MARLBORO.—THEATRE (F. W. Riley, manager): Side Tracked March 24; good performance; fair business. The Little Minister 29. Town Topics 31.

TAUNTON.—OPERA HOUSE (R. E. Harrington, manager): Dark.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Little Minister March 28. Yon Yonson 16.

MICHIGAN.

GRAND RAPIDS.—POWERS (O. Stair, manager): Robert B. Mantell drew a large audience March 23 to witness The Dagger and the Cross. Mr. Mantell's acting was, as usual, strong and effective, while the play, though sombre, was full of dramatic interest. Field's Minstrels did fair business 24, and gave a performance commensurate with the attendance. Eugenie Blair 29. Sporting Life 31.——GRAND (O. Stair, manager): Rose Melville did the largest business in the history of the Grand 22-24. This was Sis Hopkins' third visit during the present season, and she cannot come too often, for her characterization is original and artistic. Sun's Minstrels commenced a four nights' engagement 25 to the usual Sunday night crush; audience pleased. Shantytown 29-31.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Otis Skinner in The Liars March 23; crowded house; excellent performance. Robert B. Mantell in The Dagger and the Cross 26; fair house; performance well received. Eugenie Blair in A Lady of Quality, with a strong co., pleased a large audience 28. Field's Minstrels 30. Sowing the Wind 5.——GRAND OPERA HOUSE (Lee Getter, manager): Lennon Stock co. opened for a week 26 in The Diamond Mystery; good business. Other plays: Dad's Girl, In Old Virginia, The Widow and the Fool, The Golden Giant Mine, and A Farmer's Daughter.

BAY CITY.—WOOD'S OPERA HOUSE (Fred P. Walter, manager): Robert B. Mantell in The Dagger and the Cross to big business March 21; audience enthusiastic. Al. G. Field's Minstrels gave a pleasing performance to a big house 23. Rose Melville in Sis Hopkins entertained a fair audience 26. Otis Skinner and his excellent co., including Nanette Comstock, scored a success in The Liars 27. The Heart of Chicago 30. Remenyi Concert co. 31.

CALUMET.—THEATRE (John D. Cuddihy, manager): House opened March 20 with The Highwayman to capacity; excellent co. Olive Thorne, Arthur Deagon, H. W. Tre Denick, Addie Sharp, and John Mayon scored strongly. Morrison's Faust 21; S. R. O.; good co. Under the Dome 23, 24; good business; satisfaction given.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Walker Whiteside presented The Red Cockade March 24; crowded house; audience delighted. Mr. Whiteside, Lelia Wolstan, and Severn De Deyn made strong hits. Sun's Minstrels 12.——CITY OPERA HOUSE (John Wilhelm, manager): Ariel Ladies' Quartette 24.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): A Hot Old Time March 26; good performance; good house. The Three Musketeers 24 pleased a fair house. Rose Melville in Sis Hopkins 27; performance good; topheavy house. The Heart of Chicago 28. Sun's Minstrels 5.——EMPIRE THEATRE (Peltier and Walters, managers): Dark.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): M. S. Robinson Opera co. opened March 22 for six nights, playing during the engagement Said Pasha, The Chimes of Normandy, Pinafore, La Mascotte, Girofle-Girofla, Olivette, and The Bohemian Girl. Otis Skinner 29. Eldon's Comedians 2-7. The Sorrows of Satan 10.

OWOSSO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): John Griffith in The Three Musketeers March 21 pleased a good house. Sis Hopkins 28. Sun's Minstrels 3. Under the Dome 13.——ITEM: John Griffith, who was called home by the death of his father, rejoined the co. here.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Daniel R. Ryan co. closed a successful week March 24. Eugenie Blair in A Lady of Quality 27; large and pleased audience. A Man of Mystery 3. The Heart of Chicago 5. Leon Herrmann 9.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): Walker Whiteside in The Red Cockade March 21 pleased large audience. Robert B. Mantell in The Dagger and the Cross 24; crowded house; fine production. All Aboard 26-28 pleased fair business. Sun's Minstrels 29.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Freundorf, manager): Three of a Kind March 21; fair house; audience pleased. Mack-Fenton Stock co. opened for week 26. Hearts of the Blue Ridge 4. A Bunch of Keys 17.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Otis Skinner in The Liars to big business March 24. Al. G. Field's Minstrels drew topheavy house 26, giving satisfaction. Daniel R. Ryan co. 2-7.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Shore Acres March 20; large house. John Griffith in The Three Musketeers 23; light business. The Sleeping City 24; fair houses. The Heart of Chicago 27. Field's Minstrels 28. Rose Melville 31.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Field's Minstrels March 22; S. R. O.; co. excellent. Otis Skinner in The Liars 26 pleased a large audience. The Heart of Chicago 29.

YPSILANTI.—GRAND OPERA HOUSE (Quirk and Gallup, managers): The Heart of Chicago to topheavy house March 26. Rose Melville 30. A Lady of Quality 31. The Telephone Girl 2. The Dazzler 6.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Lecke, manager): Shore Acres March 20; crowded house; audience pleased. The Heart of Chicago 6.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, manager): Field's Minstrels March 27; good business. Otis Skinner in The Liars 28 to capacity. A Lady of Quality 30.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Field's Minstrels March 22; largest house of season; first-class performance.

MANISTEE.—GRAND (Edward Johnson, manager): Walker Whiteside in The Red Cockade March 23; good performance; S. R. O.

MINNESOTA.

OWATONNA.—METROPOLITAN OPERA HOUSE (A. K. Ware, Northfield, manager): Georgia Minstrels to fair business March 20; good performance. John Dillon in Bartlett's Road to Seltzerville 30. A Hot Old Time 13. Morrison's Faust 18.

DULUTH.—LYCEUM THEATRE (E. Z. Williams, manager): The Highwayman March 23; large business. What Happened to Jones 24; house crowded. A Yenuine Yentleman 26; full house. Walsh-MacDowell co. in Cleopatra and Fedora 30, 31. Leon Herrmann 2. Scalchi Concert co. 5.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Fanny Rice March 21; good business; pleased audience. John Dillon in Bartlett's Road to Seltzerville 23; fair business and performance. McCarthy's Mishaps 23. Scalchi Concert co. 31.

MANKATO.—THEATRE (Baer and Bedll, lessees; C. H. Griebie, Jr., resident manager): Fanny Rice March 22; good business and performance. McCarthy's Mishaps 23; small house. Other People's Money 31. Scalchi Concert co. 2. Redmond Dramatic co. 9-14.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): The Telephone Girl to big business March 21. Fanny Rice pleased a good house 23. The Highwayman 28. Georgia Minstrels 29.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): McCarthy's Mishaps March 21, 22; fair performances; full houses. Other People's Money 4.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Telephone Girl March 19; light business.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Jeffries-Sharkey pictures 5. Richard and Pringle's Minstrels 19.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, manager): McCarthy's Mishaps March 26; fair house; good performance. The Air Ship 29.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Scalchi Concert co. March 30. Toll Gate Inn 4.

AUSTIN.—OPERA HOUSE (C. H. Paddon, manager): Shepherd's Minstrels failed to appear March 23. Elks' Minstrels 27, 28. Walker Whiteside 18.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Clara Thropp March 29.

MISSISSIPPI.

GREENVILLE.—LAKE'S OPERA HOUSE (H. E. March, manager): Krause-Taylor co. 19-24 to fair houses. Plays: A Home Affair, A Square Man, Rip Van Winkle, Monte Cristo, East Lynne, The Farmer's Iron Will, and The Virginian. Hugh Morrison, of this co., will soon become a member of the Greenville Elks. The Little Minister 31.——ITEM: The New Grand Opera House will open next month.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Jefferson Comedy co. in Rip Van Winkle March 22; good house; excellent performance. Baldwin-Melville co. 26-31. The Adventure of Lady Ursula 2.

COLUMBUS.—O'NEILL THEATRE (Gardner and Selig, managers): Olympia Opera co. March 19, 20 in Paul Jones and The Bohemian Girl; small audience; performance fair. Ruble-Kreyer co. 26-28.

PORT GIBSON.—OPERA HOUSE (I. R. Davidson, manager): Jefferson Comedy co. March 20 in Rip Van Winkle; co. strong; large house.

CANTON.—OPERA HOUSE (A. J. Herron, manager): Ruble-Kreyer co. March 19-21; fair business and performances.

M'COMB CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): Murray and Mack 14.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Dark.——NORMAL AUDITORIUM (George Howe, manager): Park Sisters to good business March 15. Ernest Gamble 30.——ITEM: J. H. Christopher, proprietor of Pertle Springs Casino, has closed a deal with Mr. Walter H. Houts, manager of last season's stock co., whereby Mr. Houts will have charge of a stock co at the Casino the coming Summer.

CARTHAGE.—GRAND OPERA HOUSE (D. C. Hamilton, manager): The Girl from Chili March 5; fair performance; fair business. Midnight in Chinatown to good business 7; audience pleased. Other People's Money 10; excellent performance; large house. The Air Ship 20; fair performance; small business. A Poor Relation 15; excellent performance; large audience. Kavanaugh Concert co. 27.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Arizona to large houses March 23 and 25, scoring a big hit. Morrison's Faust 29. A Poor Relation (return) 1. A Contented Woman 30.——ITEM: Manager Nichols left for New York 25, to book for next season.—Bert Wilson left 25 to join Forepaugh and Sells Brothers' Circus.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): A Poor Relation co. March 19, 20; excellent performances; large audiences. The Air Ship 22; good attraction; large house. Arizona 24 was the hit of the season; large audience. Murray Comedy co. 26-28. Morrison's Faust 30.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): The Heart of Chicago to good business March 20. Why Smith Left Home to fair business 24. Ferris Comedians 26-31. The Village Postmaster 1. Arizona 3.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): Al Taylor March 24; small house; interesting lecture. Jane Coombs 5. Alba Haywood 24.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): The Crows March 19-24 in The Castaway, Monte Cristo, Golden Cliff, Black Diamonds, Faust, and Mistakes.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Ariel Ladies' Quartette March 23; well-filled house. Cinematoscope 30, 31.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Rice's Vaudeville co. canceled. Alba Haywood 25.

CHILLICOTHE.—LUELLA GRAND THEATRE (Z. B. Myers, manager): A Breezy Time March 26; large crowd; good performance. Blind Boone 27.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Morey Stock co. 16-21.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Newman and Bell 2-7. Quo Vadis 10. A Wise Woman 16.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (J. V. Porter, manager): A Wise Woman 5.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Schubert Symphony Society 10.

MONTANA.

HELENA.—MING'S OPERA HOUSE (C. T. Wilson, manager): Georgia Minstrels March 19; good house; pleased audience. Walsh-MacDowell 20. What Happened to Jones 24; good co.; fair house. Toll Gate Inn 29. Who is Who 5. Darkest Russia 7. Black Crook co. 9. The Three Musketeers 13.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): MacDowell-Walsh co. in Cleopatra and Fedora March 18, 19. Scalchi Concert co. to fair business 20. Richards and Pringle's Minstrels 21; topheavy house; performance fair. Toll Gate Inn 26. Harry Corson Clarke 27.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Richards and Pringle's Minstrels March 23, 24; crowded houses. Harry Corson Clarke in What Happened to Jones 25, 26; fair business.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Second week of Quo Vadis 26-31; good business. Sapho 1-7.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Harry Corson Clarke in What Happened to Jones March 22; good house and performance. Richards and Pringle's Minstrels 27. Toll Gate Inn 30. Who Is Who 6.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Franz, managers): Scalchi Concert co. March 19; performance good; audience fair. Toll Gate Inn 28. Who Is Who 3. In Paradise 6.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): What Happened to Jones March 23; fair house; pleased audience. Richards and Pringle's Minstrels 26. Black Crook co. 30.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Toll Gate Inn charmed a well-filled house March 24. In Paradise 28.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Thalian Club of Chicago March 20 in Other People's Money; good performance. The Village Postmaster 27. James-Kidder-Hanford 30. A Poor Relation 4. Morrison's Faust 5. A Contented Woman 26.——THE FUNKE (Crawford and Zehrung, managers): Myrkle and Harder co. 19-24; good houses; co. above average. A Hoosier Heroine, The Heart of Georgia, The Sultan's Daughter, For His Sister's Sake, The Engineer, Miss Fresh from 'Frisco, were presented. The Flints 26-31; houses crowded; entertainment good. Si Perkins 2, 3. Huebner-Settle co. 9-14. Midnight in Chinatown 20, 21.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Reuben Glue (local) March 24; good business and performance. Reno Novelty co. 28.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Other People's Money March 20; fair business; excellent performance. The Air Ship 27. A Poor Relation 3. Devil's Auction 13.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Reno Novelty co. March 21; poor business; fair performance. Max Bendix Concert co. 23; good business; excellent concert.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): The Air Ship March 26; good house; performance excellent. Morrison's Faust 3.

NORFOLK.—NEW AUDITORIUM (George H. Spear, manager): The Air Ship March 29. Morrison's Faust 6. A Poor Relation 9.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Loyd, manager): The Girl from Chili March 18.

YORK.—AUDITORIUM (J. A. Parks, manager): Dark.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): Manhattan Stock co. March 19-24, pre-

senting A Soldier's Sweetheart, Below Zero, The Lightning Rod Agent, and Monte Cristo; large business. The Air Ship (return) 28. A Poor Relation 7. The Evil Eye 19. Wang 24.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Morrison's Faust 4.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): A Poor Relation 5.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (E. Piper, manager): On the Suwanee River March 27.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Maritana (Elks' benefit) March 21, 22; drew fairly. Lyceum co. presented The Merchant of Venice 23; small house; co. excellent. Corse Payton Comedy 26-31, opened to capacity of house. Aristocracy, The Prodigal Daughter, Galley Slave, Jim the Penman, Romeo and Juliet, A Midnight Folly, The Parisian Princess, Diplomacy, A Child of State, Drifted Apart, The Plunger, and A Gigantic Liar. Coreopsis (local) 2, 3. Lyceum co. (return) 4. Washburn's Minstrels 6, 7.——PARK THEATRE (Ormsby A. Court, manager): Elroy Stock co. finished a week 24 to S. R. O. The Knickerbockers 26-28; large business. Just Before Dawn 29-31. The Missouri Girl 2-4.——ITEM: The annual benefit of the Park Theatre ushers occurred 26, the Knickerbockers being the attraction.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Bennett and Moulton co. closed a week of good receipts March 24. Repertoire: Darkest Russia, The Country Girl, All the Comforts of Home, The Black Flag, The Prisoner of Algiers, In the Heart of the Sierras, Dad's Girl, Fanchon the Cricket, The Three Imperial Guardsmen, and The Girl of the Mines.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Burrill Comedy co. gave satisfaction to good houses March 19-24. The Merchant of Venice 26 deserved a large audience. A Colonial Girl 28. The Girl in the Barracks 29.

NASHUA.—THEATRE (O. H. Davis, manager): Katherine Rober co. closed a week to good business March 24. Lyceum co. in The Merchant of Venice to small receipts 29. Kellar 31. Waite's Comedy co. 2-7.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): A Day and a Night had a medium house and was well received March 28. Dear Hearts of Ireland 30. Robinson Opera co. 2-7.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Grimes' Cellar Door March 24; performance satisfactory; fair house.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): D'Ormond Fuller 2-7. Brown's in Town 28.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): The Woman in Black to large business March 26-28; performances satisfactory. A Woman in the Case 29-31. The farce is very good and serves to introduce a number of bright specialties. Business large. Through the Breakers 2-4. Mlle. Fifi 5-7.——ITEMS: Arthur McNally, of The Woman in Black, was entertained by Mayor Fagan during his stay here. Mr. McNally is a nephew of Mayor Hinchliff, of Paterson.—William Burnett was in town last week. He contemplates opening the old Star Theatre.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): A Merry Chase March 26-28 pleased fair audiences. Dad in Harness 29-31; good houses; co. pleasing. A Woman in the Case 2-4. The Rising Generation 5-7.——OPERA HOUSE (John J. Goetchius, manager): Wolford-Sheridan co. in The Brand of Cain, The Smugglers, The Pulse of New York, A Russian Spy, On the Mississippi, and Lady Audley's Secret to good houses 26-31; co. competent. Because She Loved Him So 2. A Gay Farmer 3, 4.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Welsh Brothers' U. T. C. to capacity March 24. The Girl from Maxim's 27. The Sunshine of Paradise Alley to fair house 28. Maude Adams 1. Modjeska 4. The Heart of Maryland 7. Mr. and Mrs. Kendal 11. John Drew 21.——ASSOCIATION HALL: Carlisle Indian Band attracted fair and appreciative audiences 26, 27.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Sawtelle Dramatic co. March 26-31 in The Victorian Cross, Lost at Sea, A Country Courtship, On the Hudson, A Daughter of the Mines, and Chattanooga '61 opened to big business.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): The American Girl March 31. Through the Breakers 5. Shenandoah 7. The Heart of Maryland 18. John Drew 20.——LYCEUM THEATRE (W. M. Drake, manager): Tommy Shearer co. 2-7.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Edith Morton Concert co. March 21 pleased a large audience. The Sunshine of Paradise Alley 30.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): The American Girl March 29; fair business; co. excellent. A Gay Farmer 2.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Gorton's Minstrels March 24; good co. and business. Frank Cushman's Minstrels 16.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Gorton's Minstrels March 31.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Gorton's Minstrels 4. The Missouri Girl 12.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): The Burglar March 24; good performance; small audience. Empire Stock co. 29-31. Nashville Students 13, 14.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): De Wolf Hopper in The Charlatan March 21; packed house. A Colonial Girl 22. Adolph Phillip pleased three large German audiences 23, 24 in performances of The Corner Grocer and A New York Brewer. Modjeska, in Marie Stuart, to good business 27. Shenandoah 28. Gilmore's Band 29. Joseph Murphy 30, 31.——JACOBS' LYCEUM (H. R. Jacobs, manager): Town Topics played to poor business 22-24. George W. Wilson and a good co. opened for a week 26 to good business in The Messenger from Jarvis Section and Harbor Lights. The specialties are by the Columbia Comedy Four, John Harty, Florence Louise Horne, and Louise Horner. Repertoire: Two Christmas Eves, The Inquisitive Darky, The Great Diamond Robbery, The Luck of a Factory Girl, The Guv'nor, A Social Outlaw, and The Romany Rye. Henry Irving and Ellen Terry 2. Sousa's Band 3.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): De Wolf Hopper in The Charlatan pleased a large house March 23, which was entertained. Annie Russell, as sweet and winsome as ever, in Miss Hobbs, 26. Mrs. Gilbert was enthusiastically received. Henry Irving and Ellen Terry 3. The Princess Chic 6, 7.——BASTABLE THEATRE (Sam S. Shubert, manager): Nancy and Co. pleased good houses 19-24. A Bachelor's Romance drew well 26-31, with J. Henry Kolker in Sol Smith Russell's part. The stock co. in The Crust of Society and Hanlon's Superba 2-7.——ITEM: Edee May will give a concert here 2 for a church benefit.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Waite Stock co. March 22-24 in The Orphans of New York, Beyond the Rockies, Jack Sheppard, Adrift in a Great City, Signal Lights, and The Waifs of New York; large business. A Milk White Flag 26; good house. Little Irene Myers co. 27 in Outcasts of a Great City and The Three Twins; good business. Stetson's U. T. C. 28; large business. Little Irene Myers 29-31. The Princess Chic 3. 'Way Down East 5. Guy Brothers' Minstrels 6. Peck's Bad Boy 7.——GLOBE THEATRE (E. L. Johnson, manager): Parisian Belles 2-4.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): De Wolf Hopper pleased a large audience in The Charlatan March 24. Jessie Mackey scored a strong personal hit. Joseph Murphy in The Kerry Gow and Shaun Rhue 26, 27; attendance large. A Young Wife 29-31; fine houses. Hanlon's Superba 2-4.——LYCEUM THEATRE (A. E. Wolff, manager): Annie Russell in Miss Hobbs 27. Modjeska in Much Ado About Nothing and Macbeth to large audiences 31. Why Smith Left Home 2, 3. W. H. Crane in David Harum 9-14.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): De Wolf Hopper in The Charlatan pleased a large audience March 22. A Bunch of Keys drew large audiences 23, 24. Aurie Dagwell, of this city, as Rosa Keys made a favorable impression. Dad in Harness to fair business 26. The Katzenjammer Kids 27; full house. A Young Wife 28; great business; performances enjoyable. A Trip to Chinatown 5. Hanlon's Superba 9, 10. Daniel Sully (Elks' benefit) 15. Jack and the Beanstalk (ushers' benefit) 19.

YONKERS.—MUSIC HALL (William J. Bright, manager): Shenandoah March 26; S. R. O.; capable co., in which Robert Elliot, Harry Keenan, and Estella Dale as Gertrude Ellingham were prominent. The battle scene was depicted with great realism. Carlisle Indian Band 29; large and pleased audience. Sitkala Sa, an Indian girl, captured the house with her recital of "Hiawatha." The Sunshine of Paradise Alley 2. Chester De Vonde Stock co. 3-7.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): King of the Opium Ring did not please a topheavy house March 22. Thomas E. Shea, supported by a good co., opened for a week 26 in The Man-o'-War's Man to a large and pleased audience, following with Dr. Jekyll and Mr. Hyde 27, Richelieu and The Slaves of Sin 28, which were well mounted and gave satisfaction to good business. Shenandoah 4. May Irwin 7.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): A Bunch of Keys March 22; unsatisfactory performance; medium house. Boston Ladies' Symphony Orchestra was appreciated by a large audience 23. The Katzenjammer Kids 29. The Cherry Pickers 30. Gilmore's Band 31. Diamond Brothers' Minstrels 4. Jefferson De Angelis 5. A Trip to Chinatown 6.——ITEM: The Elks' Minstrels packed the Opera House 27; performance creditable.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): A Colonial Girl March 23. Shenandoah 27; first-class co.; splendid production; full house. Gilmore's Band 31. The Little Minister 3. Daniel Sully 5. Diamond Brothers' Minstrels 7. A Milk White Flag 16.——BROADWAY THEATRE (George Corliss, manager): Manhattan Club Burlesquers 24; good performance; fair audience.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): King of the Opium Ring March 21 was well received by a crowded house. Himmelein's Ideals 26-31 opened to a crowded house in In the Heart of the Storm. Other plays: Eagle's Nest, The Irish Hero, Lost in New York, The Ladder of Life, The Devil's Mine, Charity Girl, The Buried Past, and The Census Taker. What Happened to Jones 2. Shenandoah 6. Sousa's Band 7.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): The American Girl, A. L. Scammon, 2.——ITEM: The inmates and attendants of the Matteawan State Hospital gave a minstrel show March 28 and repeated it 30. The performance was the best ever given at the hospital. The features of the show were Messrs. Geoghan, Doyle, Keene, Russell, and a burlesque on The Mikado, of which Dr. North was the director.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Church-Cook Stock co. in The Land of the Midnight Sun, The District Fair, The White Squadron, Mrs. Whitehouse, The Midnight Alarm, The Police Patrol, An Actor's Romance, and She drew large and pleased houses March 19-24. Maude Hillman co. opened for a week 26 to big business.——BIJOU THEATRE (P. M. Cooley, manager): Dark.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathaway, manager): A Colonial Girl March 19. The Wealthy Widow Wiggles 21 failed to please a fair house. Alma Chester co. opened 26 for a week to capacity, giving satisfaction in Herminie, Dangers of a Great City, The Wages of Sin, At Fort Bliss, Slaves of Gold, and The Great Northwest. Because She Loved Him So 3.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Through the Breakers (return) March 22; satisfaction given; good house. Dad in Harness 24. Modjeska in Macbeth 28; S. R. O.; splendid production. The Katzenjammer Kids 30. The Cherry Pickers 31. Shenandoah 3. Alice Neilsen 4. A Trip to Chinatown 7. Superba 11.

PENN YAN.—YATES LYCEUM (E. M. Groot, manager): Andrews Opera co. in Carmen March 23; delighted a large audience. Little Irene Myers co. in The Burglar 28; performance good; good business. The Corner Grocery 4. Edward Harrigan 9.——ITEM: Mr. and Mrs. Narciso Alveres were warmly received by many friends in Penn Yan.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Through the Breakers March 22-24; big houses. Modjeska in Mary Stuart 26; good audience. Joseph Murphy in The Kerry Gow and Shaun Rhue 28, 29; fine houses.——RAND'S OPERA HOUSE (Martin and Halligan, managers): Dad in Harness 27, 28; co. and business good.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): George W. Wilson co. closed a week March 24. Plays presented last part of the week: The Romany Rye, The Guv'nor, and The Messenger from Jarvis Section; S. R. O.; performances first class. Egypta (local) 27, 28; large business. Daniel Sully 2. Shenandoah 5. Sousa's Band 7.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The Katzenjammer Kids March 23, 24, drew well and pleased. A Bunch of Keys 27; satisfied medium house, as did Mlle. Fifi, 28. Modjeska 30. A Milk White Flag 2. A Trip to Chinatown 4. The Corner Grocery 6. Sapho 14.

HORNELLSVILLE. — SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): A Milk White Flag drew largely March 24; strong attraction. A Jay from Jayville 28, 29, opened to good house. Edward Harrigan 2. 'Way Down East 4.——ITEM: M. Reis was a visitor last week.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Manhattan Club Burlesquers March 22; fair-sized audience; disappointing performance. The Cherry Pickers 29. Shenandoah 2. Jefferson De Angelis 4. The Princess Chic 9. The Dairy Farm 12.

GLENS FALLS.—EMPIRE THEATRE (W. F. Bissell, manager): A Colonial Girl March 24. Shenandoah 29. Daniel Sully 2.——OPERA HOUSE (F. E. Pruyn, manager): Manhattan Club Burlesquers 25, 26; good business; satisfactory performance. Maude Hillman co. 2-7.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Brown's in Town drew a light house March 22. Porter J. White in Faust did fair business 27. A Milk White Flag delighted a good house 29. A Bunch of Keys 31. The Cherry Pickers 4. The Princess Chic 5.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Brown's in Town pleased a fair house March 23. The Cherry Pickers 28; good business; audience satisfied. Shenandoah 30. The Katzenjammer Kids 31. Jefferson De Angelis 3.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis, lessee; S. S. Vail, manager): A Jay from Jayville March 26, 27; good houses; fair performances. Yon Yonson 30. 'Way Down East 31. Bennett-Moulton co. 2-7.

ROME. — WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): The Katzenjammer Kids March 26; good performance; good audience. Andrews Opera co. 28, 29; fine performances. The Little Minister 6. The Dairy Farm 11.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): A Bunch of Keys March 26; light house; co. did not please. Diamond Brothers' Minstrels 30. A Milk White Flag 3. Sousa's Band 6. Zaza 7.

ONEONTA.—NEW THEATRE (George B. Baird, manager): Andrews Opera co. 3, 4. 'Way Down East 9. Diamond Brothers' Minstrels 13.——PEOPLE'S OPERA HOUSE (Hotaling and Leventhal, managers): Monte Cristo Girls March 31.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): A fair audience saw Edward Harrigan in Nugent, the Rubber and Old Lavender March 26; performance pleasing. Andrews Opera co. 30.

ALBION.—GRAND OPERA HOUSE (M. H. Rider and co., managers): Great Eastern Stock co. March 26-28 in Down East, Josiah's Courtship, and Old Medford's Money; poor business; fair performances. White's Faust 9.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Bon Ton Burlesquers March 22 to capacity. White's Faust 26 pleased large audience. A Bunch of Keys 29. A Trip to Chinatown 2. Edward Harrigan 6.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): What Happened to Jones March 22; good business; pleased audience. A Milk White Flag 23; fair house. Guy Brothers' Minstrels 7. 'Way Down East 14.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughlin, manager): Stetson's U. T. C. to largest house of season March 24. A Milk White Flag 29. My Friend from India 31. A Bunch of Keys 3.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Edward Harrigan in Old Lavender March 27; excellent performance; good business. Oxford Musical Club 2.

HUDSON.—OPERA HOUSE: Bon Ton Burlesquers March 24; entertaining performance; good house. The Cherry Pickers 27; fair production and business. Sousa's Band 3.

LOWVILLE.—NEW TOWN HALL (George Sherwood, chairman): Dad in Harness March 20; fair house. Boston Ladies' Symphony Orchestra 29; good house; good co. Diamond Brothers' Minstrels 31.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quincy, manager): Dad in Harness March 23; fair performance; specialties pleasing. Daniel Sully 6.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Diamond Brothers' Minstrels pleased a fair audience March 28. Anderson Theatre co. 2-7.

RONDOUT. — LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Ein New Yorker Brauer pleased a packed house March 26.

LOCKPORT.—HODGE OPERA HOUSE (W. B. Lerch, manager): A Trip to Chinatown 3. Zaza 6. The Dairy Farm 10.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Andrews Opera co. 2. Mlle. Fifi 4. The Missouri Girl 17.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): New York Musical Club gave a very pleasing concert March 27 to small house.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): A Milk White Flag pleased a fair house March 27. A Bunch of Keys 2. 'Way Down East 6.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): The Little Minister March 22. A Colonial Girl 26. Sousa's Band 4.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): What Happened to Jones March 26; fine performance; fair business. The Corner Grocery 31.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Manhattan Burlesquers failed to please a small audience March 23. Mlle. Fifi 30. The Little Minister 5. The Princess Chic 11. Zaza 17.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): U. T. C. March 21; good house; poor performance. Great Eastern Stock co. 29-31.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): A Milk White Flag March 31. The Little Minister 7. Edward Harrigan 12.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): What Happened to Jones March 24; big business; audience pleased.

PERRY.—AUDITORIUM (H. A. Cole, manager): What Happened to Jones March 27; good co.; small house.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): U. T. C. March 27; crowded house; performance good. Edward Harrigan 5.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Corner Grocery March 20. A Yenuine Yentleman 16. Harrison J. Wolfe 23.

FREDONIA.—GRAND OPERA HOUSE (Potter and Cook, managers): A Bunch of Keys 5.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): The Corner Grocery 2.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Dark.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): A Crazy Patch March 30, 31.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Rentfrow's Pathfinders March 19-24 in The Lightning Express, The Witch of Wall Street, The Three Musketeers, and Ten Nights in a Bar Room; large and pleased houses. Why Smith Left Home 27; fair but pleased house. The Christian 28.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Brown's in Town March 20; fair house; audience pleased. Asheville Musical Festival, with Theodore Thomas' Orchestra, 21, 22; packed houses; audiences delighted; receipts over $5,000. Spooner Dramatic co. 26-31.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Herald Square Opera co. in Said Pasha March 26; crowded house; performance excellent. The Ottumwas 28; S. R. O.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Herald Square Opera co. March 20; performance good; good house.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivera, manager): Ottumwa Male Quartette to packed house March 24. The Christian 29.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): The Ottumwas March 29. Labadie's Faust 16.

ELIZABETH CITY.—ACADEMY OF MUSIC (Louis Selig, manager): Herald Square Opera co. March 29, 30.

FAYETTEVILLE.—OPERA HOUSE (J. G. Hollingsworth, manager): Dark.

NEW BERN.—MASONIC OPERA HOUSE (J. C. Green, manager): Dark.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Scalchi Concert co. March 28. Walsh-MacDowell co. 29. Toll Gate Inn 3. Who is Who 9. Richards and Pringle's Minstrels 11. Devil's Auction 17. Darkest Russia 18.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Walsh-MacDowell co. in Cleopatra and La Tosca March 23, 24. Scalchi Concert co. 27. Richards and Pringle's Minstrels 9. Who is Who 13. Darkest Russia 16. Devil's Auction 18.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): What Happened to Jones March 19; good house; satisfactory performance. Richards and Pringle's Minstrels 5. Duncan Clark's Minstrels 23.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Queen Esther (local) March 23, 24; large houses; entertainment good.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Blue Jeans pleased a good house March 21. William Nichols, Frank Ambrose, Jay Packard, Theodore Rood, Walter Long, Thomas Foxwell, C. Blanche Rice, Anna Hollinger, Ethel McCullough, and Hattie Neville did capable work. Corinne 22 in The Little Host had good house. The star took the house by storm. Of her support, Robert E. Graham, Louis De Lange, Arthur Villars, John J. Raffael, Arthur Connelly, Ruth White, Emily Francis, and Genevieve Reynolds are worthy of especial mention. Old Si Stebbins 26; medium house; the Elmore Sisters and Dan Darleigh were the best features. Kidnapped in New York 2.——ITEMS: Clarence Rogerson, musical director, has closed with the Corinne co.—Elmer Parlott, cornetist, is home for a few days prior to joining the Buffalo Bill show.—Olga Lambert has temporarily closed with the Corinne co. and gone to her home in New York. W. H. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Francis Wilson in Erminie March 23, 24. Three Little Lambs drew only fair houses 26, 27. The players worked hard, but the comedy failed to please.——LYCEUM THEATRE (Frank Burt, manager): Hearts of Oak to good business 22-24. Two Married Men 26-31 opened well, but the performance was poor.——BURT'S THEATRE (Frank Burt, manager): Holden Stock co. in The Knobs o' Tennessee and A Daughter of Corsica to fair business 26-31. C. M. EDSON.

DAYTON.—VICTORIA THEATRE (Leo M. Boda, general manager): G. C. Miller, business manager): The Surprises of Love to small house March 20. Jack and the Beanstalk drew fair business 22 and gave satisfaction. U. T. C. to good business 23, 24.——PARK THEATRE (Harry E. Feicht, manager): Fads and Follies to good business 22-24. With the exception of a few specialties, the performance was mediocre. Humpty-Dumpty 26-28; S. R. O.; clever performance.——ITEMS: Troja is in the city visiting relatives and friends. J. W. WEIDNER.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Oxford Musical Club March 23. Old Si Stebbins to large houses 24. The City of New York 27, 28; good performances; fair business. Squire Haskins 31. A Temperance Town 2. De Wolf Hopper 6.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): The Little Host to a large and pleased house 23. Ruth White's singing was a feature. The Dazzler canceled 24. Hogan's Alley was well received by a good house 27. Uncle Josh Spruceby 29. London Belles 5. Bohemian Burlesquers 6, 7.——ITEMS: Mr. and Mrs. O. L. Mayhood, of this city, joined The Little Host here.—Charles Peck, of this city, has joined Si Stebbins.

AKRON.—GRAND OPERA HOUSE (W. F. Stickle, manager): The Heart of Chicago March 22; full house; audience pleased. Humpty Dumpty 23, 24; excellent co.; well filled house; specialties by Tennie and May Burdock, Eddie MacDonald, Blanch Frayne, Katherine Swan, Ferris and Trevanion, and Charles Heffner were excellent. Finnigan's 400 27; fair audience; co. good. Kidnapped in New York 28; fair audience; co. clever. Barney Gilmore, George Leslie, G. W. Goodrich, Camilla Crume, Mina and Lillian Shirley, and Baby Bessie Burt, were excellent. Otis Skinner 30. Two Merry Tramps 31. Quo Vadis 2. A Hot Old Time 4.

FINDLAY.—OPERA OPERA HOUSE (W. C. Marvin, manager): Hi Henry's Minstrels March 23; S. R. O.; performance good. A Hot Old Time pleased a good house 24. J. W. Carner Stock co. presented Shadows of a Life 26 to packed house, and Brother Against Brother 27 to good house; performances pleasing. Co. will continue to 31. Quo Vadis 4.——ITEM: In the Carner co. are Caro Miller, Rollo Stackhouse, and Mr. and Mrs. J. W. Carner, all former residents of this city.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Bennett and Moulton co. March 26-31 opened in Darkest Russia to S. R. O. De Wolf Hopper 3. Joseph Jefferson 11. Richard Mansfield 28.——ITEMS: Manager Rook, while not being elected a candidate on the Republican ticket for Mayor, came near getting the honor. He polled a large vote.—Excella and Heath joined Humpty Dumpty at Dayton 26.—Joseph C. Smith, who broke his kneecap while playing, will rejoin the same co. at Toledo.

MARIETTA. — AUDITORIUM (M. G. Seipel, manager): Gertrude Coghlan in Lady Flora March 24; fair audience. Scott's Minstrels 26; fair audience; medium attraction. The City of New York 31.——(Lyceum Course): Dr. A. A. Willets 27; good audience; satisfactory lecture.——(L. M. Lucha, manager): The Christian 18. The Little Host 24.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Oliver Labadie co. March 22-24 gave satisfaction in Mr. Pepper of Salt Lake, Faust, and True Irish Hearts; small houses.——ITEM: C. W. George has joined the Labadie co. This is Mr. George's home. He is twenty-two years old, and is three feet and ten inches tall.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Uncle Josh Spruceby March 26; big business; fair performance. Alexander Black in picture plays 29 to capacity. Smith Sisters 30. The Dairy Farm 31. A Hot Old Time 10. A Black Sheep 12.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): The City of New York March 24; performance good; fair house. A Hot Old Time 27. Scott's Minstrels 2. Quo Vadis 9. A Grip of Steel 18.——PEOPLE'S THEATRE (Bert Bennett, manager): Van Dyke and Eaton co. 26-31.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Because She Loved Him So March 22. Walter Perkins 27, under auspices Elks, in My Friend from India; house packed; excellent co. Quo Vadis 31. Robert B. Mantell 7. Howe's Pictures 10. The Christian 13.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Gertrude Coghlan in Lady Flora 27 pleased a fair sized audience. The Christian 4. De Wolf Hopper 5. A Temperance Town 18. Bert Coote 19.——MEMORIAL HALL (T. S. Spangler, manager): Scott's Minstrels 28 drew well and gave satisfaction.

MIDDLETOWN.—SORG OPERA HOUSE (Paul A. Sorg, manager): Corinne in The Little Host March 24; fair business; good performance. Pike Theatre co. presented The Wife 27; large audience; finished performance; well balanced co. Uncle Josh Spruceby 30.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Francis Wilson in Erminie 22. Hi Henry's Minstrels pleased packed houses 24 and gave a concert to fair business 25. Two Merry Tramps 28. Kidnapped in New York 31. Robert B. Mantell 3. The Christian 7. The Belle of New York 12.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Sevengala, hypnotist, March 19-24; fair business; pleased audiences. Eli Perkins, 30.——ITEM: Sevengala was so ill with throat trouble that the house was closed two evenings.

ASHTABULA.—AUDITORIUM (C. E. Richardson, acting manager): Robert B. Mantell 6. A Bunch of Keys 10.——SMITH'S OPERA HOUSE (James L. Smith, manager): Finnegan's 400 March 29. Howe's Moving Pictures 11, 12.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): A Country Visitor March 22 did not draw heavily; performance poor. Dewey, the Hero of Manila 26 disappointed a small house. The City of New York 29. Quo Vadis 30.

NEW PHILADELPHIA. — UNION OPERA HOUSE (George W. Bowers, manager): Quo Vadis March 23; good house; receipts $300. Dr. Jekyll and Mr. Hyde 31. A Hot Old Time 7. Harrison J. Wolfe (return) 13.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): Kidnapped in New York March 26; S. R. O.; pleased audience. Finnigan's 400 28 was well received by large audience. Jeffries-Sharkey pictures 29. Si Hopkins 7.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): A Hot Old Time pleased a large audience March 26. Kidnapped in New York 29. Robert B. Mantell 5. The Christian 10. Field's Minstrels 14.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Uncle Hez March 24; small house; poor performance. O'Hooligan's Wedding 26; topheavy house; performance poor. Uncle Josh Spruceby 27.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Local Minstrels March 28, 29.——MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Kirk's Band March 21; small audience. My Friend from India 26 pleased a fair house. Carner Stock co. 9-14. Elks' Minstrels 16, 17.

KENT.—OPERA HOUSE (Johnson and Green, managers): Finnigan's 400 gave satisfaction to a crowded house March 26. Quo Vadis 2. The Little Host 19.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): Corinne in The Little Host March 21 pleased a good audience. A Hot Old Time 2. The Christian 6. Rentz-Santley co. 9.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, sharing managers): Hogan's Alley March 26 pleased a well filled house. Chicago Glee Club 28; good concert; business fair.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Two Married Men March 23 gave satisfaction to good house. A Hot Old Time 30.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Quo Vadis March 22; S. R. O.; audience pleased. Hunter Brothers, magicians, 27; large house; satisfaction given.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): My Friend from India March 24; good house; good performance. Cox and Llewellyn's Minstrels 31.

MT. VERNON.—WOODWARD OPERA HOUSE (Clements and Scott, managers): Finnigan's 400 to a large and pleased audience March 22. Quo Vadis 27; large and appreciative audience. Joshua Simpkins 30.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. P. Robinson, manager): Dewey, the Hero of Manila March 22; fair house; performance satisfactory. Joshua Simpkins 28. Hogan's Alley 4.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): My Friend from India March 22; crowded house; performance fair. Carner Stock co. 2-7.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Two Merry Tramps March 26; topheavy house; audience pleased. Two Married Men 29. South Before the War 12.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): A Country Visitor March 21; fair house and performance. Quo Vadis 29. Hogan's Alley 4. Bert Coote 11.

GREENVILLE.—OPERA HOUSE (S. A. Dorman, manager): Vogel and Deming's Minstrels March 22 pleased a large audience. Maloney's Wedding 30. Quo Vadis 14.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Hi Henry's Minstrels packed the house March 19; good performance. Kidnapped in New York 30. Jeffries-Sharkey pictures 31.

LOGAN.—REMPLE OPERA HOUSE (Fred A. Koppe, manager): Mr. and Mrs. Curtis V. Lindley March 26; fine performance. Uncle Hez 31.——ITEM: Dudley McCormick is ill here with typhoid fever.

ALLIANCE.—OPERA HOUSE (Sourbeck and Dorman, managers): Two Merry Tramps 3.——CRAVEN'S OPERA HOUSE (J. C. Craven, manager): Dark.

MIDDLEPORT.—OPERA HOUSE (A. H. McBriar, manager): Fields and Hanson's Minstrels March 15; fair business; pleased audience.

CALDWELL.—OPERA HOUSE (L. H. Barry, manager): O'Hooligan's Wedding March 23 failed to please a good audience.

CORNING.—MONOHAN'S OPERA HOUSE (John Monohan, manager): Charles Frazer lectured to large audience March 20.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): Scott's Minstrels March 22 satisfied a fair house. Hogan's Alley 28.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): Gertrude Coghlan in Lady Flora to good business March 29.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Two Married Men March 22; fair house; performance good.

UPPER SANDUSKY.—McCONNELL'S AUDITORIUM (Dr. R. H. N. McConnell, manager): Finnigan's 400 March 15; good house; satisfaction given.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Si Stebbins 5. Field's Minstrels 9. Quo Vadis 12. Mack-Fenton co. 16-21.

BARNESVILLE.—MOORE'S OPERA HOUSE (Eli Moore, manager): O'Hooligan's Wedding pleased a large house March 26. Field's Minstrels 25.

LISBON.—SMILEY OPERA HOUSE (L.H. Miller, manager): Green's Vaudeville co. March 22-24; fair houses; co. poor.

MASSILLON.—NEW ARMORY (G. C. Haverstock, manager): Quo Vadis March 29. A Hot Old Time 5. Chattanooga 10. Field's Minstrels 18. Corinne 21.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): Dark.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Robert B. Mantell 4.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Cinematograph March 18, 19; light business. Hoyt's Comedy co. opened 25 for a week.

PERRY.—OPERA HOUSE (Dulaney and Wadsworth, managers): A Husband on Salary 4. Nashville Students 10.

ENID.—OPERA HOUSE (R. A. Wald, manager): Dark.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Dark.

OREGON.

PENDLETON. — FRAZER'S OPERA HOUSE (Moule and Morgan, managers): Belle Archer in A Contented Woman March 20; excellent performance; big house. Who is Who 28. Jeffries-Sharkey pictures 30. Barlow Brothers' Minstrels 6. Boston Lyric Opera co. 11.

BAKER CITY.—NICHOLS BROTHERS' OPERA HOUSE (Nichols Brothers, managers): Laurant, magician, March 19-21; performance excellent; good business. A Contented Woman 22 delighted a crowded house.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): A Contented Woman to capacity March 21; audience pleased. Laurant, magician 27, 28. Barlow Brothers' Minstrels 4.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Darkest Russia March 17; fair business; good performance. Louise Brehany Concert co. 28.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Bert Coote in A Battle Scarred Hero (return) March 23; good house. The Paiges opened for a week 26 in La Belle Marie to crowded house. The Paiges are clever and supporting co. is fair.——HERSKER'S OPERA HOUSE (John Hersker, manager): Jeffries-Sharkey pictures to topheavy house

23, 24. The Span of Life to a fair sized and demonstrative audience 28. William Howatt, Carl Anderson, Leonore Gordon, and the Donazettas deserve special mention. Culhane, Chace and Weston's Minstrels 30. Fabio Romani 7.——ITEMS: Newton Bronson will go out with one of F. C. Whitney's Quo Vadis cos. next season.—Ferguson Theatre, Shenandoah, will be completely remodelled this Summer.—Amateurs will present The Two Brothers and The New Squire during Easter week.—The Creightons and Joe Kelly are to leave, and Teddie and Crystal Vissard to join the Keystone Dramatic co.—N. Appell, manager of the Markley and Appell chain of theatres in Eastern Pennsylvania, was here 22 looking after improvements to be made at Hersker's Opera House, which will be in the circuit next season.—John F. Howard, of Boston, gave a Shakespearean recital at Heptasoph Hall, Easton, 26.—Bert Coote fell asleep in the car while en route to Hazleton and he was carried to a station three miles beyond. Not knowing of the trolley road, he counted ties back to Hazleton.—Members of the Paiges' co. witnessed The Span of Life at the Hersker 28.—Stetson's U. T. C., booked for the Hersker 30, canceled.—It is rumored that the Lakeside Traction Co. will build a rustic theatre at High Point Park, midway between this place and Shenandoah.—The season at both houses has been a good one, and bookings continue up to June.

R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, resident manager): 'Way Down East delighted a packed house March 22. Bartley McCullum, Irma La Pierre, H. H. Forsman, George Mack, and Charles A. Burke, did good work. Bert Coote in A Battle Scarred Hero (return) to S. R. O., matinee, and fair house evening 24; excellent co. Bert Coote, George Macomber, Maud Cooling, and Adelaide Fitz Allen deserve mention. Jeffries-Sharkey pictures 26, 27; good houses. A Stranger in New York 28; packed house; pleasing performance. Paul F. Nicholson, Jr., Harry Rogers, Charlotte Stolle, and Miss Norton, did good work.——CENTENNIAL HALL THEATRE (Harry Slater, manager): Culhane, Chace and Weston's Minstrels 31. The Paiges 2-7.——ITEMS: The Lotus Glee Club contested in the Hazleton estedfodd.—Lent has affected the Academy receipts.—Philadelphia capitalists are trying to buy Tumbling Run, a Summer resort near here, which runs a Summer theatre.—Charles Cope, of Mark's U. T. C. co., visited his home at Tamaqua 25. —The Span of Life, played at Palace Theatre, Girardville, 26 to good house.—The Charlotte Vaudeville co. played to fair business 19, 20 at Newtown.—Old Glory in Cuba will be produced by Jr. O. U. A. M. at St. Clair in May.—Fred W. Alles, of the Lebanon Opera House, visited here 25.—George Macomber, of Bert Coote's co., has arranged to return to Pottsville in May, and produce Julius Caesar, with amateurs for a benefit.—The Pottsville Elks are making arrangements for their annual picnic early in May.—A Passion Play will be given 7 at Sharon Hill for a benefit.—E. A. Moyer, P. E. R. of the Elks, is a candidate for Jury Commissioner of this county.—The Pottsville Choral Union, 127 voices, under Professor Prescott, will render Hayden's Creation May 8. Mrs. Thompson, Mr. Bushnell, and Nicholas Douty, will assist.—Shaun Rhue was presented by local talent at Falls of Schuylkill to large audience.—The dramatic entertainment given by Park co. for benefit of Odd Fellows at Hatboro, was a success.—Minerva P. Kauffman is visiting at Harrisburg.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, manager): A Trip to Chinatown had a good audience March 24. Harry Gilfoil and Mabel Montgomery head the co. and are well supported. A packed house greeted The Princess Chic 27. The opera is one of the best seen here for a long time. The Heart of Maryland 2.——ACADEMY OF MUSIC (N. E. Worman, manager): Tommy Shearer co. closed a week of fair business 24. Good productions were given of The Moonshiner's Daughter, The Son of Monte Cristo, A Day of Reckoning, The Girl from Porto Rico, A Parisian Princess, The Temptation of Money, The Heart of the Rockies, and Cyrano de Bergerac. The Cyrano of Frank Munnell, and Roxane of Isabel Fletcher deserve commendation. Al. Reeves' co. drew a good audience 26; satisfactory performance. Ines Mecusker's songs won the audience. Klimt-Hearn co. 2-7. Fight pictures 9, 10. Finnigan's 400 11.——ITEMS: Maro, magician, closed the Y. M. C. A. course at the Lyric 23.—The Fogleaville Choral and Dramatic Association are rehearsing The Cadets' Picnic and The Jolly Farmers for 14.—Annie Oakley, the famous shot, took part in an exhibition and prize shoot on the Duck Farm Range 26-28. She is the guest of Joseph Hart, who was business-manager for Buffalo Bill on his European tour. Miss Oakley has been engaged for the sixteenth season with Buffalo Bill.—A number of Allentonians attended the performances of Bach's Mass in B minor at Bethlehem 27. It was the first rendering of the mass in America, and a number of professional vocalists and musicians from New York, Boston, and Philadelphia took part.—Tommy Shearer has secured the right for The Victorian Cross, which will be included in his repertoire next season.—John and Florence Murray are rehearsing a comedy sketch, Knights of the Grip.—Manager Mishler, of Reading, visited Allentown 26.—The Lyric will be dark 2-16.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Mlle. Fifi March 22; fair co.; medium business. Stetson's U. T. C. to good business 23. Kelcey-Shannon co. in The Moth and the Flame to S. R. O. 24. A Young Wife (return) to light business 27. The Princess Chic (return) 28; greatly improved performance; good business. The Girl from Maxim's 29. Tim Murphy 30. The Heart of Maryland 6.——GRAND OPERA HOUSE (M. H. Burgunder, manager): Klimt-Hearn co. closed a week 24 to good business, having produced last half of week Mr. Barnes of New York, Alabama, and The Millionaire's Daughter. The Waite Stock co. had the usual capacity, opening 26, producing first half of week Out in the Streets, The Orphans of New York, and Across the Rockies. Church-Cook co. 2-7.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; H. R. Long, manager): Kelcey-Shannon co. March 22 played The Moth and the Flame to fair business; good co. Mlle. Fifi 23; fair business. U. T. C. 24 to S. R. O. A Young Wife 26; good audience; good co. Tim Murphy in The Carpetbagger 27; large and pleased audience. The Girl from Maxim's 28; good business. The Princess Chic 29. The Heart of Maryland 5.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): Maude Hillman co. 19-24 to crowded houses; good co. Repertoire: Shaft No. 2, Charity Bess, The New South, Special Delivery, The Broker's Daughter, Oliver Twist, a Hidden Past, and Guilty Without Crime. Cook-Church co. 26-31. Waite's Stock co. 2-7.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Little Irene Myers co. closed a profitable week March 24. Repertoire last half of week: The Two Orphans, Little Lord Fauntleroy, The Burglar, The Rocky Mountain Waif, and The Shadow Detective. Bert Coote in A Battle Scarred Hero (return) 26, duplicated his former hit. Tim Murphy and his excellent co. in The Carpetbagger reappeared 28 and were warmly welcomed by packed house. Culhane, Chace and Weston's Minstrels 29. The Cherry Pickers 13. Fabio Romani 14. Sowing the Wind 17. The Dairy Farm 21.——ITEM: Miss Petitt, a former Hazletonian, is with A Battle Scarred Hero.—A lot of new properties have been added to the Grand during the past week.

LANCASTER. — FULTON OPERA HOUSE (Yecker and Gleim, managers): Corse Payton Stock co. closed a successful engagement March 24. The Girl from Maxim's 26. Sousa's Band delighted a large audience 28. Al. Reeves' co. attracted a large house 29. The Heart of Maryland 30. Remember the Maine 3. Strakosch Opera co. 4. Modjeska 5. James B. Mackey 9. The Cherry Pickers 10. Finnigan's 400 12. Waite's Stock co. 16-21.——ITEMS: Tom Daily and George W. Goodhart, of this city, will join the advertising corps of Ringling Brothers' Circus 3.—On account of the extension of her Philadelphia engagement Mrs. Le Moyne canceled 4.—The Spy of Atlanta will be presented by local amateurs at the Bijou Theatre 4.

PITTSTON.—MUSIC HALL (C. C. King, manager): Kelcey-Shannon co. in The Moth and the Flame March 23; excellent performance; large audience. Monte Carlo Girls (return) 26; good business and performance. Harry Gilfoil and an excellent co. in A Trip to Chinatown 27; large and delighted audience. The Drummer Boy of Shiloh 30, 31. Little Irene Myers co. 2-7. Culhane, Chace and Weston's Minstrels 16. The Dairy Farm 17.——ITEM: Manager King has fitted up a fine office for Business-Manager H. J. Sinclair.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Alma Chester co. closed a profitable week March 24. Repertoire: At Fort Bliss, Dangers of a Great City, The Gold Digger, The Wages of Sin, Slaves of Gold, Beyond Pardon, The Great Northwest, and Inshavogue. 'Way Down East 26; fair and pleased audience. A Stranger in New York 27; fair business; excellent co. The Heart of Maryland was well received by a good audience 28. Herbert Bostwick was particularly good. Al. Reeves' co. 30, 31.

ALTOONA. — ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): The Dairy Farm March 23, 24; fine performances; good business. Worth Concert 26 pleased to capacity. The Heart of Maryland 27; excellent production; receipts, $932. Glasgow Orchestra 28 to capacity. Because She Loved Him So 29. Bert Coote 30. International Operatic co. 31. Bohemian Burlesquers 2, 3. Fields and Hanson's Minstrels 4. Finnigan's 400 5. Stetson's U. T. C. 6, 7. Deshon Opera co. 9-14.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Al. Reeves' co. March 22-24; entertaining performances; big business. A Woman in the Case 26; poor co.; light business. Welsh Brothers' U. T. C. 27; fair performance; large house. The American Girl (return) 28; excellent performance; packed house. George F. Hall deserves special mention. Ranch 10 31. Grimes' Cellar Door 4. Little Egypt 4-6.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): Freeland Dramatic Club, under direction of Silas Woodring, in Lynwood March 23; large audience; performance good. Silas Woodring and Rose Boyle deserve special mention. Specialties were introduced by Rose and Maud Boyle and R. Richard Welsh. Little Irene Meyers co. 26 in The Burglar to a crowded house; good co. The Span of Life 29. What Happened to Jones 4.

LEHIGHTON.—OPERA HOUSE (Hank and Keat, managers): The Span of Life March 31. What Happened to Jones 5. The Two Orphans (local) 19, 20.——ITEMS: Manager Marshall, of Marshall's Opera House, Slatington, is making preparations to rebuild and enlarge his theatre.—Managers Heberling, of Mauch Chunk, Breslin, of Lansford, and Marshall, of Slatington, and the local management are arranging to form a circuit of their theatres.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Gertrude Coghlan, in Lady Flora, March 22; fair house; performance good. Howe's pictures 26, 27; interesting entertainments; fair business. The Dairy Farm 28. Damon and Pythias 31. Macauley-Patton co. 2-7. Imperial Burlesquers 10. Harrison J. Wolfe 12. Stetson's U. T. C. 14. A Temperance Town 16. A Hot Old Time 20.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): A Milk White Flag March 22; good audience; strong co. Culhane, Chace and Weston's Minstrels 23, 24; large audiences; specialties good. Tim Murphy in The Carpetbagger 26; good-sized and pleased audience. 'Way Down East 27, 28; large audiences; excellent co. Stetson's U. T. C. 31. J. E. Toole 2-7.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): The Span of Life March 23 pleased a crowded house. Jeffries-Sharkey pictures 31. Culhane, Chace and Weston's Minstrels 2. Fabio Romani 5. What Happened to Jones 9.——ITEM: The local Elks have made arrangements to bring the Tuxedo Club, of New York, here for the benefit of the Y. M. C. A.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Because She Loved Him So March 24. Deshon Opera co. 26-31 in La Mascotte, Fra Diavolo, and The Chimes of Normandy, first half of week to S. R. O., giving satisfaction. Julia Gifford, Myrtle Vane, Franklin Fox, Clem A. Gority, Art Burgess, and Claude Amsden deserve special mention. Finnigan's 400 2. A Jay from Jaysville 11. The Scovilles 16-21.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Smith Sisters March 22; large audience. Cameron Clemons co. 26-31 in The Land of Cotton, Inside Track, My Uncle from Japan, and East Lynne; large audiences. Scoville Comedy co. 3-7. Lillian Tucker co. 12-14. A Hot Old Time 17. Bert Coote (return) 21.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): Bennett-Moulton co. pleased good business March 19-24. Repertoire: Darkest Russia, The Prisoner of Algiers, Man Against Man, A Daughter of the South, Dad's Girl, and Wife No. 2. Because She Loved Him So 26. My Friend from India 28; fair house. Gertrude Coghlan 4. Sapho 9.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): Haydn's Imperial Mass March 27 (local); large house. Peck's Bad Boy 29; large and pleased audience. Il Trovatore 2. J. E. Toole 9-14. Holden Comedy co. 23, 24 canceled.——ITEM: Miss La Petrie, of A Milk White Flag, who has been at the hospital here, has fully recovered and rejoined her co.

JOHNSTOWN. — CAMBRIA THEATRE (I. C. Mishler, manager): The Dairy Farm March 22; good business; satisfaction given. The Heart of Maryland 26; packed house; excellent performance. Because She Loved Him So 28. A Battle Scarred Hero 31. Deshon Opera co. 2-7.——OPERA HOUSE (J. G. Ellis, manager): Dark.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): The American Girl March 21; fair business. A Woman in the Case to fair house 24. Klimt-Hearn co. to good business 26-31 in The Commodore, Held by the Enemy, The Millionaire's Daughter, Mr. Barnes of New York, and The Great Diamond Robbery.

NORRISTOWN.—GRAND OPERA HOUSE (J. E. Murphy, manager): The American Girl March 24; large audience; performance pleasing. Tommy Shearer co. opened for a week 26, presenting to large audiences first half of week The Parisian Princess, The Son of Monte Cristo, The Moonshiner's Daughter, and The Girl from Puerto Rico.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Waite, manager): Bert Coote and a good co. in A Battle Scarred Hero to fair business March 23. The Span of Life 24; good business; performance very satisfactory. Culhane, Chace and Weston's Minstrels 27; big business; performance fair. Jeffries-Sharkey pictures 30. Fabio Romani 4.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. W. Alles, manager): A Trip to Chinatown March 22; delighted audience. 'Way Down East 23; large house; excellent co. A Battle Scarred Hero 27; small house. Sousa's Band 28; fine concert. The Heart of Maryland 29. Remember the Maine 4.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Dark.——ACADEMY OF MUSIC (John D. Mishler, manager): A Trip to Chinatown March 23. A Young Wife 24. Al. Reeves' co. 28. Sousa's Band 29.——BIJOU (George W. Middleton, manager): A Gay Farmer to well-filled house 26-29.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): The Heart of Maryland March 24; large and appreciative audience. Because She Loved Him So 27. Gertrude Coghlan 2. Remember the Maine 9. A Temperance Town 18. Henrietta Crossman 20.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Hoyt's A Stranger in New York pleased a large audience March 26. Sousa's Band entertained a packed house 27. Peck's Bad Boy 28; good performance; fair house. Because She Loved Him So 30. The Merry Maidens 1. Strakosch Opera co. 5-7.

SHARON.—MORGAN GRAND OPERA HOUSE (J. Elmer Grimm, manager): Because She Loved Him So March 21. Fabio Romani 22; good co. and house. Maro, magician, 26 pleased house. The Dazzler 27 canceled. Howe's pictures 28, 29. Two Merry Tramps 4.

JEANNETTE.—BYERS' THEATRE (Frank Fitzsimmons, manager): Dixie Specialty co. (return date) March 23; fair house. Metropolitan U. T. C. 26; poor co. Spring Music Festival (local) 27. Smith Sisters (Elks' benefit) 28. Howe's moving pictures 31. A Hot Old Time 18. Henrietta Crossman 19.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): The Man in the Moon pleased a large audience March 27. Spilliman Riggs 4. International Operatic co. 5. Fields and Hanson's Minstrels 16. The Cherry Pickers 20. What Happened to Jones 24.

PHILLIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): Willard Newell co. opened for three nights March 22 in The Heart of Virginia; large audience. Rest of the engagement canceled. Cameron Clemons co. 2-7.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): My Friend from India (local) March 26, 27; large and pleased audiences. International Operatic co. 2. Stetson's U. T. C. 10. The Chimes of Normandy (local) 24, 25.

SHENANDOAH.—THEATRE (Dan J. Ferguson, manager): The Span of Life March 27; fair performance; good business. Culhane, Chace and Weston's Minstrels pleased a large audience 28. Tim Murphy 29.

TITUSVILLE.—OPERA HOUSE (John Zahn, manager): Lyceum co. March 19-24 in All a Mistake, A Stolen Wife, A Country Kid, A Circus Girl, Shadows of New York, and The Hidden Hand; co. strong. Fabio Romani 26; big business; pleased audience.

CARLISLE.—OPERA HOUSE (Markley and Appel, lessees; E. H. Carpenter, manager): 'Way Down East March 24; delightful performance; good house. Modjeska 2. Strakosch Opera co. 3.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Jeffries-Sharkey pictures March 23; good business. Sapho 2. Howe's Moving Pictures 3, 4.

FRANKLIN.—OPERA HOUSE (M. Ries, lessee; John Mills, manager): Deshon Opera co. March 19-24; excellent company; S. R. O. My Friend from India 29. 'Way Down East 2.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Mitchell's All Star Players opened for a week March 26 to big business in The Dark Side of London; satisfaction given.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, manager): The Corner Grocery March 28. A Bunch of Keys 6. San Francisco Minstrels 17.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Lafayette Glee Club March 23; large audience. Culhane, Chace and Weston's Minstrels 26; small audience; deserved better. Peck's Bad Boy 30.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): Fabio Romani March 28; good house; audience pleased. Jeffries-Sharkey pictures 6.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): A Woman in the Case March 23; moderate patronage; fair co. Sawtelle Dramatic co. 2-7.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Keystone Dramatic co. March 26-31 opened in The Girl from Martinique to packed house; strong co. Fabio Romani 3.

CHARLEROI.—COYLE THEATRE (R. S. Coyle, manager): J. E. Poole March 22-24 in Killarney and the Rhine, Othello, and The Gypsy German; big business; co. fair. The Flower of the Family (local) 6.

KANE.—LYCEUM (A. B. Cohn, manager): Fabio Romani March 27; good co.; large audience.——OPERA HOUSE (George H. Verbeck, manager): Yon Yonson 26; packed house. A Jay from Jaysville 3.

BELLE VERNON.—PEOPLE'S THEATRE (E. C. Baird, manager): Carroll Comedy co. to fair business March 22-24. Erwood Stock co. 9-14. Stetson's U. T. C. 18. Quo Vadis canceled 19.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): A Jay from Jaysville March 23, 24; good business. 'Way Down East 30. Yon Yonson 31. Alice Nielsen Opera co. 2. Sapho 5. A Bunch of Keys 7.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Mlle. Fifi March 24; fair audience. A Trip to Chinatown 28; good house. The Princess Chic 30.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): The American Girl March 28; performance good; fair house.

CAMBRIDGE SPRINGS.—SAYLES OPERA HOUSE (A. H. Drake, manager): The Corner Grocery March 27; good house pleased.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, manager): The Corner Grocery March 22; light business; failed to please. The Scovilles 26-31.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): Howe's moving pictures gave satisfaction to fair houses March 21.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): The Corner Grocery March 24; S. R. O.; performance good. Sapho 3.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): What Happened to Jones March 31. Faust 5.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Fabio Romani March 31. Stetson's U. T. C. 2.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): The Dairy Farm pleased packed houses March 26, 27.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Corner Grocery March 26; fair business; satisfaction given. The Dairy Farm 6.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Carroll Comedy co. opened for a week March 26 to S. R. O.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Heart of Maryland 3.

TYRONE.—ACADEMY OF MUSIC (H. M. Dry, manager): Dark.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): The Span of Life March 30.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): Peck's Bad Boy 2.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Culhane, Chace and Weston's Minstrels 3.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Morrison Comedy co. March 19-24; fair houses. Phelan Stock co. 26-31 in As In a Looking Glass, A Southern Romance, and Held by the Enemy; good houses; audiences pleased. Frankie Carpenter co. 2-7.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Jessie Harcourt co. March 19-24 last half of week in The Wheel of Fortune, Love and Law, and Fair Play; packed houses. Jeffries-Sharkey pictures 2. A Breezy Time 7.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Jere McAuliffe co. opened for a week March 26, and gave satisfaction to a good house. Primrose and Dockstader's Minstrels 7.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Lester Walters co. March 26-28 in A Prince of Russia, In the Foot Hills, and The Fatal Wedding; good business; satisfaction given.

NEWPORT.—OPERA HOUSE (Hendy Bull, manager): Welford-Sheridan co. closed a week to good business March 24. A Day and a Night 30.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Why Smith Left Home March 23, 24; fair business. Ada Rehan in The Taming of the Shrew 26. The Christian 27. The Bostonians 31. Children of the Ghetto 2.——ITEM: Manager Keogh contemplates giving the patrons of the Academy a season of opera at poplar prices this Spring.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): Labadie's Faust March 24; good business; audience pleased. Weideman's co. 26-31 opened in About Town; full house; good co.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Labadie's Faust drew a large audience March 26; performance good. Wiedeman's co. 2-7.

SUMTER.—ACADEMY OF MUSIC (Abe Ryttenberg, manager): Why Smith Left Home March 26; first-class performance; good business. Labadie's Faust 31.

SOUTH DAKOTA.

DEADWOOD.—OPERA HOUSE (H. O. Allen, manager): Sanford Dodge in Damon and Pythias March 19. Return engagement in Richelieu 21; very excellent productions to good houses. Mr. Dodge is an actor of ability and promise; he was supported by a satisfactory co.

LEAD CITY.—MINERS' UNION OPERA HOUSE (J. C. McLemore, manager): Sanford Dodge March 20-24 in The Merchant of Venice, Richelieu, Othello, and Damon and Pythias; large audiences; good performances. Clara Hammer Theatre co. 2-4.

HURON.—GRAND OPERA HOUSE (Charles Loveland, manager): The Cuban Spy (local); large audience; performance excellent. Young's U. T. C. 22; crowded house; audience pleased.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Redmond Dramatic co. March 26-31.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Morrison's Faust failed to please fair audience March 23, 24. Richard Mansfield in Cyrano de Bergerac 27 was the event of the season. Hundreds were turned away, and the audience was highly enthusiastic. Under the Red Robe 30, 31. Joseph Jefferson 4. A season of ten weeks of opera will be inaugurated about June 1.——GRAND OPERA HOUSE (Thomas J. Boyle, manager): The Hopkins Stock co. gave a pleasing production of My Friend from India 26-31 to good business. Martin's trained dogs, and Joseph Adelman furnished the vaudeville. La Belle Marie 2-7.——AUDITORIUM (Benjamin M. Stainbeck, manager): Anna Eva Fay pleased good audiences 26-31.

KNOXVILLE. — STAUB'S THEATRE (Fritz Staub, manager): Brown's in Town pleased a large house March 26. Children of the Ghetto 27 pleased a large audience. Packard Opera co. 2-14.——ITEM: The Redpath Concert co. appeared at the Market Hall 26 to large attendance.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Morrison's Faust pleased a good audience March 21. Brown's in Town 22; good business; fine performance. Children of the Ghetto 26; big house; performance excellent. Carraway, hypnotist, 27-31.

CLARKSVILLE. — ELDER'S OPERA HOUSE (Joseph T. Wood, manager): Robert Downing, in An Indiana Romance March 22 pleased a good house. Brown's in Town 23; good performance and house. Quo Vadis 9.

JACKSON.—PYTHIAN OPERA HOUSE (Collins, Parish and Co., managers): Leon Herrmann to fair business March 22; audience pleased. Morrison's Faust 23; full house; satisfactory performance.

DYERSBURG.—GEORGIA OPERA HOUSE (W. P. Armstrong, manager): Schubert Symphony Club March 26; good business; good performance.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm and Co., managers): The Girl from Chili 5. Olympia Opera co. 9.

TEXAS.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, manager): Richard Mansfield in Cyrano de Bergerac packed the house March 19, and strengthened the esteem in which he is held by this public. Ward and Vokes in The Floorwalkers 20 furnished a high-class performance that more than pleased a S. R. O. audience. The good humor permeating the house 21 was due to the happy influence exercised by Murray and Mack in Finnigan's Ball; large attendance. The Little Minister 22. The Galveston Quartette Society's Concert 23, with Petschnikoff as the cardinal feature, was enjoyed by a big audience. The Girl from Chili 24 received but little attention. A Night in Chinatown 25 was poorly patronized and deservedly so.

C. N. RHODE.

WACO.—AUDITORIUM (Jake Schwarz, manager): Metropolitan Stock co. 19-22 presented A Texas Hoosier, Mixed Pickles, and For Congress to poor business; co. inferior. The Little Minister 24. Ward and Vokes 26. Nashville Students 27. Black Patti's Troubadours 31.——GRAND (Jake Schwarz, manager): Dark.——ITEM: The Metropolitan Stock co. were billed for week 19-24, but as the business done was so poor, owing to the co. being likewise, only four performances were given.

W. V. LYONS.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): The Little Minister March 19. His Better Half, the main features of which were good specialties, to slim house 20. Richard Mansfield crowded every portion of the house to its limit, doing $3,100 business 21. The Girl from Chili, on account of bad weather and poor attendance, refunded the few paid admissions and turned out the lights 22. The Floorwalkers, as presented by Ward and Vokes 23 pleased every one. Nashville Students to topheavy house 24.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Ward and Vokes in The Floorwalkers drew a fair house March 19. Richard Mansfield in Cyrano de Bergerac to largest house of season 20; receipts $2,600. The Little Minister 21. Murray and Mack in Finnigan's Ball entertained a fair house 22. The Girl from Chili 23; poor co.; small house. A Night in Chinatown 24; fair co.; small house. A Texas Steer 27.

NAVASOTA.—COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): Ewing-Taylor co. March 12-17 in Don Caesar De Bazan, The Siege of the Alamo, Lost in London, Cyrano de Bergerac, Money, and The Arabian Nights; large and pleased audiences. A Wise Woman 20; small but pleased audience. Ward and Vokes in The Floorwalkers 21; large house; every one pleased. Season will close with The Girl from Chili 26.

FORT WORTH. — GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Woodward-Warren co. March 19-24, presenting An Irish Hero, A Practical Joker, The Midnight Masquerade, The Girl I Love, Why Jones Left Home, and Our Strategists; pleased good houses. Richard Mansfield presented Cyrano de Bergerac 23 to S. R. O.

CORSICANA.—MERCHANT'S OPERA HOUSE (L. C. Revare, manager): Ewing-Taylor co. March 19-24 to good audiences in Money, Texas, Don Caesar De Bazan, Fanchon, Cyrano de Bergerac, The Arabian Nights, and Lost in London. The Girl from Chili 28. His Better Half 29.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): A Wise Woman March 19; fair house; pleased audience. Ward and Vokes in The Floorwalkers 22; crowded house; performance good. The Little Minister 23. A Texas Steer 28. Black Patti's Troubadours 4.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Hoyt's Comedy co. 19-24 presented That French Woman, Dangers of a Great City, Forgiven, Dixie Land, Queena, and That Fatal Card; crowded houses; strong co.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, manager): The Girl from Chili March 21; fair business. His Better Half 24; good business. Rusco and Holland's Minstrels 26; fair business; topheavy house.

VICTORIA. — HAUSCHILD'S OPERA HOUSE (Hauschild's Music Co., managers): Murray and Mack in Finnigan's Ball March 20; fair house; audience pleased.

HENRIETTA.—CARVER OPERA HOUSE (W. J. Schaefle, manager): The Real Widow Brown March 20; excellent performance; fair house. A Night in Chinatown played 21; poor business; fair performance.

HILLBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): A Night in Chinatown March 22; good performance; light house. Ewing-Taylor co. 27-31.

PARIS.—PETERSON'S THEATRE (R. Peterson, manager): Black Patti's Troubadours March 22; light business. A Wise Woman 24; small but pleased audience. The Prodigal Father 30.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): A Night in Chinatown March 19; co. weak; small house. Black Patti's Troubadours 23; fair co.; topheavy house.

MARSHALL.—OPERA HOUSE (Livingstone and Wolz, managers): Black Patti's Troubadours March 19; fair business. The Girl from Chili 31.

M'KINNEY.—HEARD'S OPERA HOUSE (Finberg and Dreeben, managers): Alf. Taylor 4. Alba Haywood 12.

TYLER.—GRAND OPERA HOUSE (Hicks and Lindsey, managers): Black Patti's Troubadours pleased a fair audience March 21. Woodward-Warren co. 26-31.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Black Patti's Troubadours March 24 pleased topheavy house.

EL PASO.—MYARS OPERA HOUSE (Samworth and Cassidy, managers): Nashville Students March 27.

DENTON.—WRIGHT'S OPERA HOUSE (Wright Opera House Co., lessees; Charles H. Donahower, manager): Nashville Students March 31.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): The Girl from Chili March 30.

BROWNWOOD.—MIRTH OPERA HOUSE (J. E. Kirksey, manager): Curtis Comedy co. 2-7.

ABILENE.—LYCEUM THEATRE (Botjer and Saunderson, managers): Dark.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Denman Thompson, supported by his excellent co., presented The Old Homestead March 19-21; large and pleased audiences. Willie Collier in Mr. Smooth 22-24; fair houses.——NEW GRAND THEATRE (M. E. Mulvey, manager): Jules Grau Opera co. in Wang 19-24 to good business.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Walter Walker and a good co. presented The Nominee March 21; small house. Barlow Brothers' Minstrels gave a good entertainment 21 to good house. Devil's Auction 3. The Real Widow Brown 16.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Nominee March 19; fair house; audience pleased. On the Suwanee River to good house 24; good performance.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The Merchant of Venice 21 delighted a large audience. Mary Howe Lavin Concert co. 6.——STANLEY OPERA HOUSE (Charles A. Stanley, manager): Brown's in Town 16.——MUSIC HALL (Star Lecture Course): Russell H. Conwell 12. Choral Union Musical Festival 23-27.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Dark.——LIBRARY HALL (C. Fred Van Vleck, manager): Rice's Comedians 19-24 in Darkest Russia, The Deserted Wife, The Counterfeiters, A Fool and His Money, Betrayed, A Soldier's Vow, and Dollars and Sense; fair business.

BURLINGTON. — HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Diamond Brothers' Minstrels March 22; good business. A Colonial Girl 27; S. R. O. Jefferson De Angelis 2. A Trip to Chinatown 10. Washburn's Minstrels 17. A Black Sheep 25.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): King of the Opium Ring March 26 canceled. Daniel Sully in The Parish Priest 30 postponed.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): Chapman-Warren co. in The Circus Girl, Camille, and vaudeville March 22-24; good co.; fair business.

RUTLAND.—OPERA HOUSE (O. W. Higgins, manager): The Little Minister to S. R. O. March 23. Town Topics 26; good house. A Trip to Chinatown 9.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Dark.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Ada Rehan in The School for Scandal and As You Like It March 20, 21. Sousa's Band to large and pleased audience 24. Why Smith Left Home 30, 31.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): Sousa's Band March 22, matinee; S. R. O. Quo Vadis 22; large but disappointed audience. Bert Coote 4.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Sousa's Band to large and pleased audiences March 24. Why Smith Left Home 29.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Quo Vadis March 23; business and performance good. The Christian 30.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Why Smith Left Home March 28; small house; audience delighted.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Why Smith Left Home 3. Children of the Ghetto (benefit Manager Beckner) 23.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): James Young in Lord Byron March 15; large and pleased audience. Herald Square Opera co. 2, 3.

STAUNTON. — OPERA HOUSE (Barkman and Shultz, managers): Sousa's Band March 22; S. R. O.; good concert. The Christian 2. Bert Coote 6.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): The Christian March 31. Why Smith Left Home 2.

NEWPORT NEWS.—OPERA HOUSE (Leath and Booker, managers): Dark.

WASHINGTON.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Belle Archer in A Contented Woman March 19; excellent performance; good house. L. R. Stockwell in In Paradise to fair house 24; fair performance. Who is Who 27. Laurant, magician, 28-30. Jeffries-Sharkey pictures 31. What Happened to Jones 2 canceled. Boston Lyric Opera co. 9, 10.

TACOMA.—THEATRE (L. A. Wing, resident manager): Toll Gate Inn March 19 was acceptable in every way. In Paradise 22; small house.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Stockwell-Frawley co. March 26, 27. Who is Who 29. Harry Corson Clarke 30, 31.

NEW WHATCOM. — BELLINGHAM OPERA HOUSE (J. R. Morrison, manager): Coontown 400 March 19, 20; fair co.; business light.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Howe's Moving Pictures March 22-24;

(Continued on page 23.)

THE FOREIGN STAGE.

LONDON.

Robert Taber in Bonnie Dundee—Benson's Richard the Second—Notes.

(Special Correspondence of The Mirror.)

LONDON, March 17.

The first thing I have to chronicle is your Robert Taber's production of our Laurence Irving's Bonnie Dundee, at the Adelphi last Saturday. There was a splendid house, a better house, in fact, than has been seen on an Adelphi first-night for a long while. Not only was there a better class present, but much more solid money was taken than is usual at Adelphi premieres. All of which goes to show that the said Taber, although he has, in effect, only played in London two characters worth mention—namely, Alexis in Peter the Great, and Macduff, both at the Lyceum, has already made himself popular with our native playgoers. This is only as it should be, for, as I have before pointed out in these epistles, Citizen Robert is a fine actor.

Bonnie Dundee, although not so complete nor so dramatically sustained a drama as one could wish, is, as might be expected from Henry Irving's highly intellectual second son, a work displaying considerable study and much merit. It starts off dramatically enough with the hero, Claverhouse (otherwise known as Bonnie Dundee), being by the machinations of the chief villain summoned away to fight for the king he loves, namely that dastardly monarch of ours, James II., at the very moment when he (Claverhouse) has just been united in holy wedlock to the beautiful Jean Cochran. In the subsequent acts we see this considerably whitewashed Claverhouse, who, according to most authorities, was a bit of a butcher and a brute, at Whitehall, London, at the Hall of Convention, Edinburgh, and at and around Killiecrankie. Here, after sundry deeds of valor, sandwiched with serious misunderstandings with his churchdoor bride, and after he has shot down a supposed cowardly youth (who proves to be the disguised Spanish girl, Anna de Riva, who has followed him out of quenchless love), Claverhouse dies in battle at the very moment of victory.

I am afraid that this unhappy ending to a touchingly romantic love-story, coupled with a dividing of the dramatic interest in the last scene, will militate somewhat against the pecuniary success of the play. Seeing that Author Irving has taken such liberties with his hero's character, he surely might just as well have postponed the said hero's death at Killiecrankie and have united his lovers *pro tem.* But, like most of our dramatists nowadays, young Irving seems to lean to the revived craze for ending plays miserably, although, with the exception of such works as The Second Mrs. Tanqueray, gloomy tags are really not popular with the paying playgoing public.

Bonnie Dundee has been splendidly cast by Taber. He is himself admirable, both in appearance and acting, as the much whitewashed Claverhouse, and if the play does nothing else, it will at least serve to increase this powerful young actor's renown among us. William Mackintosh gives a striking performance of the also whitewashed King James, who only appears in the second act. Your Suzanne Sheldon is both picturesque and pathetic as the disguised Anna de Riva, and our Lena Ashwell, always alert and brainy, is a most artistic and winsome Jean. Vincent Sternroyd, so long on your side, is effective as Jean's sometime dissolute brother, while Edmund Gurney and James Willes are both droll and realistic as a couple of contentious lairds who are little better than savages.

Our critics are unanimous in praise of Taber, but in many cases they condemn the play consumedly. Of course, it is all a matter of point of view. For my part, with the reservations I have above indicated, I found much to enjoy in the play and would willingly sit it out again.

We had a highly interesting experience—interesting, that is, to all true lovers of Avon's bard—at the Lyceum on Thursday, when F. R. Benson revived Richard II., which, barring a performance in modern evening dress, forsooth, had not been publicly represented in London for over forty years. The last time it appeared properly on any stage was when Charles Kean did it at the Princess'. Before then the play had not been acted for two or three generations and then in some mutilated form or another. Among the mutilators was the hymn writer, Nahum Tate, who had previously rewritten King Lear, which monarch he kindly caused to live happy ever after. Tate called his Richard II. botchpotch The Sicilian Usurper. Lewis Theobald, the commentator, who, according to Alexander Pope, also mangled Shakespeare, had the goodness to rewrite Richard II. The last mutilation of the sort, the last I know of at any rate, was a poor thing by one Wroughton, an actor of some popularity about the Waterloo time.

Benson and company, always earnest and reverent, came out better in Richard II. than in many of their previous Shakesperean revivals. Benson himself, who, *entre nous*, is not the greatest of tragedians, was often very fine in the name-part, especially in the mad and pathetic scenes. Other clever impersonations were Frank Rodney's Bolingbroke, Alfred Brydone's York, A. E. Warburton's John of Gaunt, Lily Brayton's Queen, and especially G. R. Weir's First Gardener.

The next new play due is Clo Graves' comedy Nurse, at the Globe to-night. Richard Lambert, the new lessee of this house, has issued an edict to the effect that those who do not arrive in time for the curtain rising on the front piece must wait till it is over before going to their seats. It will be interesting to note how long this new lessee will be able to keep this new rule.

On Monday, Willie Edouin, at the Metropole, Camberwell, will give the first London production of the new musical play, Wildflower, with his clever daughter, May, in the name-part.

Charles Wyndham took Cyrano de Bergerac to Dublin on Monday, on which evening he gave the total receipts to the fund in aid of the widows and orphans of soldiers who have fallen in the Transvaal war. All the most distinguished Dubliners were present. The local critics differed a good deal about C. W.'s Cyrano.

I regret to have to announce the death this week of J. Pritchard Barrett, scene painter and stage-manager of the Crystal Palace Theatre, and eldest son of the well-known composer and theatrical manager, Oscar Barrett.

Charles Frohman has up his sleeve a dramatization of the medieval and often marrow-freezing romance, "The Forest Lovers," but he had better hurry up, for Beerbohm Tree appears to have been considering a version of the story. In the meantime, Tree, whose next impersonation will be Rip Van Winkle, has secured a play written around good old Benvenuto Cellini.

George Alexander will finish the run of Rupert of Hentzau at the St. James' on Tuesday week. He has decided to replace it with Walter Frith's new play, A Man of Forty, instead of with Sydney Grundy's new comedy-drama, A Debt of Honor, as he recently arranged. Harrison and Maude finish the run of She Stoops to Conquer at the Haymarket next Saturday, and will put up The Rivals.

It has just been decided that when Sir Henry Irving returns from your hospitable shores to the Lyceum he will not, after all, produce any new play there. Owing to his extension of time with you, Irving's Lyceum season will be too short for new play producing. Hence, our Henry will only revive Robespierre, etc. Whatever he does he will be welcome.

As The Squire again wafted the scent of the hay across the footlights at one of our suburban theatres recently, it also wafted to me anyhow a vivid recollection not only of Mrs. Kendal, the original Kate; John Hare, the original Dormer; Mackintosh, the original Gunston, and poor Wenman, the original Gilbert Hythe, but also a similar recollection of the tremendous advertisement that this play had shed upon it when it was first produced in 1881. This grew out of a discussion as to whether Pinero had or had not taken this clever play from Thomas Hardy's novel, "Far from the Madding Crowd." So strong in many essentials was the resemblance between the play and the book that there were, and still are, those who opined that even although the then young Pinero denied that he had ever read Mr. Hardy's story, he must have assimilated portions thereof by means of unconscious cerebration. It came out later that Comyns Carr had some time previous to the production of The Squire submitted his adaptation of Far from the Madding Crowd to the Kendals, but that he had subsequently offended Mrs. K., it is said, by remarking that he had delightedly seen her act when he was a boy, and his play was returned with thanks. Anon, The Squire bobbed up serenely at the St. James'. Whether it was suggested or not suggested by Hardy's tale, The Squire proved to be the best play young "Pinny" had achieved up till then. He afterward retrograded somewhat in the strange Girls and Boys play he wrote for Toole, selecting from the cast thereof, however, a charming bride known to the stage as Myra Holme. From that time Pinero began to more and more assert himself, always with becoming modesty, as our leading dramatist.

Some time after the alarums and excursions caused by the newspaper discussion concerning The Squire, Comyn Carr's Far from the Madding Crowd was produced at the Globe, but although it had that excellent actress, Mrs. Bernard Beere, for Bathsheba Everdene (the Kate Verity of The Squire), and that fine, rugged actor, the late Charles Kelly, husband of Ellen Terry, for Gabriel Oak (Gilbert Hythe in Pinero's play), Far from the Madding Crowd proved a far inferior play to The Squire. Carr's play is dead, but The Squire still lives, and although it now seems a trifle old-fashioned, it is as effective as ever. Kate Rorke plays Mrs. Kendal's part with much charm and pathos, although she has not the great moments that Mrs. K. was able to impart to all such characters. Ben Webster comes out well in Kendal's old part, Lieutenant Thorndyke, and, indeed, the revival is so successful and is doing such fine business that the fair Kate will anon bring it to the West End.

LONDON, March 24.

Just after mailing last Saturday, and while we were all still wearing shamrocks, there was produced at the Globe a play written by Clo Graves, a very clever and extremely literary Irish colleen. Now, whether it was because the play was arranged to be produced at the Globe, where The Gay Lord Quexes come from, or whether certain lines and episodes were dropped in by the author unconsciously, I know not, but, sooth to say, this new play, Nurse by name, proved to be of such an ultramarine kind that it would, I feel sure, have shocked your native Sapho suppressors and Degenerates denouncers.

The play treats of a fast young hero who has been going it a bit too fast, and who, while under medical advice, supposing himself to be ill, is tended by a sly and cerulean epigrammatic nurse, who is really a rich lady in love with her patient. Nurse is dramatically weak, considering the cleverness of its author. Clo has been denounced on both the broadness and the feebleness of her latest play. Richard Lamburt, lessee of the Globe, is making desperate efforts to attract a certain class of audience, for the only press notice he quotes in his daily advertisement is one consisting of one line—namely, "Naughty Miss Graves!" Nice, isn't it?

Willie Edouin, still causing shrieks of laughter as Phrenologist Anthony Tweedlepunch in Florodora at the Lyric, gave at the Metropole, Camberwell, on Monday, the first London production of the musical drama Wildflower, which he recently tried at a South Coast town or two. The play has been constructed to afford acting, singing and dancing opportunities for Willie's clever daughter, May, who has inherited much of his ability and that of her wonderfully versatile mother, the late Alice Atherton. The play certainly affords these opportunities in no niggardly spirit, and therefore is in some measure welcome, but it is conventional, and, indeed, not too great a piece of work. It has one good low comedy male part, a showman, doubtless intended for Willie himself. This is drolly played by Charles Wibrow, always a richly quaint actor who is too seldom seen on London boards.

On Tuesday afternoon we had another somewhat old-fashioned play, a farcical comedy written by H. Malyon Hesford and entitled Willie's Mrs. Produced at the Strand Theatre matinee, this reminded one of the days, a few years ago, when all sorts and conditions of inexperienced and mostly dull playwrights offered all sorts and conditions of inchoate plays. The latest example was chiefly noticeable for having one very well drawn low-comedy character, an h-less cockney servant girl, who from time to time blackmailed a silly young fool with whom she had accidentally been shut up on the Great Wheel at Earl's Court Exhibition one night. The youth, anon, in order to get a bit more money from those who contributed to his support, passed off this slavey as his wife for a while. Connie Ediss, the lively if limited actress, so long a favorite at the Gaiety, was lent by George Edwardes and made a hit.

On Thursday at the Lyceum F. R. Benson and company, after the allotted six nights of their interesting revival of Richard the Second, started six nights of Twelfth Night. It was no light task for Benson to take on Malvolio, a part in which even Irving was not at his best, and in which several good men have failed. Nor was it an easy task for Mrs. Benson to follow Ellen Terry, the best modern Viola. Benson, however, contrived to give an always original, if not always impressive rendering of the vanity-stricken steward. But Mrs. Benson—well, to put it plainly, she failed utterly.

Miss Hobbs registered its one hundredth performance at the Duke of York's on Thursday. It's Never too Late to Mend has just been revived at the Princess' with Charles Warner in his old part, Tom Robinson. We hear no more yet as to Ben Hur or For the Term of His Natural Life coming to this house. Coles, the motor car expert and record holder, makes his first appearance on any stage at the Alhambra on Monday. The Russell Brothers made a successful debut at the Oxford and Tivoli on Monday. I found them smart comedians and dancers, but somewhat hampered by material that had done duty here for many years past. Our own variety artists, you know, have not been slow to convey gags and things from your side. Your other comical variety couple, the Brothers Crawford, who are going strong at the Tivoli, are, they tell me, about to separate, to work single handed.

The deaths in theatrical and variety circles this week include that of Alfred Gibbons, founder and long time editor and manager of the *Lady's Pictorial*, and husband of the late clever actress and serio, Dot Mario, and that of J. D. Tidd, long secretary of the Dramatic and Musical Sick Fund. Gibbons, who was one of the best and kindest fellows in the world, and much esteemed in the theatrical profession, was about fifty. Tidd, also much honored, was seventy-seven.

We have had several law cases around, such as the suing of Beerbohm Tree for a lost manuscript of a play adapted from the German, and called The Path of Thorns, and a comic singer's dismissed action for damages because he was dismissed on account of the suggestiveness of his songs. The legal theatrical sensation of the week, however, has been the postponed judgment in the celebrated case of the late Augustin Daly *vs.* George Edwardes. Herein America scored another victory *pro tem.* I say *pro tem.* because notice of appeal was at once given. You will remember that Edwardes held that when Daly sublet the bars of Daly's London Theatre, of which G. E. is landlord, the said Daly broke the covenant of his lease, and therefor G. E. ejected all Dalyians, stock, lock and barrel. Here is Judge Kekewich's judgment, and in his judgship's very own words:

The Judge said that this was a puzzle as difficult as any that had fallen to his lot to decide. There was no substantial dispute about the facts. The case depended on the lease by Mr. Edwardes to Mr. Daly of Feb. 8, 1894, and the agreement between Mr. Daly and Warr and Company of April 15, 1898. The main question was whether Mr. Daly by his agreement with Warr and Company had broken the covenant in the lease not to assign, demise or otherwise part with the indentures or any estate or interest therein. The indenture did not mean the deed only, but the demised premises. Now Mr. Daly had not assigned, demised or parted with the theatre, but it was said that he had parted with some estate or interest therein. He (the judge) came to the conclusion that in granting to Warr and Company the privilege of supplying refreshments Mr. Daly had not parted with any part of the theatre, nor any estate or interest therein. He had retained possession of the whole theatre, and was responsible for it. There would be a declaration that there was no forfeiture and the defendant would pay the costs.

The second action, F. Warr and Company *vs.* Daly, stood over pending the appeal in the first case. After this judgment I found the Dalyians in h'gh glee. The Daly London representative, the ever diplomatic John Farrington, was enthusiastic, but always characteristically modest withal.

Next Wednesday there will be what ought to be a very interesting production at the St. James'. This is Walter Frith's new to London play, The Man of Forty, which George Alexander has suddenly selected instead of Sydney Grundy's comedy-drama, A Debt of Honor, earlier chosen to follow Rupert of Hentzau. Alexander seldom has a failure; indeed, no other manager is as lucky as he is in play production. Rupert of Hentzau, which will finish to-night, however, was certainly not a success, and Alexander, with his customary wisdom, has speedily prepared a successor.

The somewhat mixed reception given to Don Juan's Last Wager at the Prince of Wales', and the fact that Martin Harvey has had to be out of the bill awhile by reason of illness, have caused certain more or less irresponsible talkers and writers to assume that this popular young actor-manager would anon cease his management of this house. These rumors have, happily, no foundation in fact. Harvey has, ready for any emergency, a group of new plays of all sorts of conditions, including Captain Basil Hood's fairy-like work, Ib and Christine, and a light comedy with a fine, dashing part for himself. These will carry him well on until he starts American touring in November.

None but the Brave is the bardic and bold title of a new patriotic drama by Arthur Shirley and Sutton Vane. It is to be produced by Isaac Cohen at the Crown, Peckham, Monday week.

The Fantastics is the not too alluring name given at present to the adaptation made for Mrs. Patrick Campbell of Rostand's Gilbertian comedy, Les Romanesques. The Fantastics was, you will remember, the sub-title of Pinero's not overwhelmingly successful society comedy, The Princess and the Butterfly—a play which did not do that brilliant author overmuch credit.

The very next American production in this city will be The Night Owls, which your George Lederer will offer at the Shaftesbury next Saturday, with sundry leading Belle of New York favorites in the cast. Two other plays, one an American adaptation, will speedily follow. These are respectively your David Belasco's Zaza, our play licenser permitting, at the Garrick either on the Saturday before Easter or on Easter Monday, and George Edwardes' purchase, Les Fetards, at the Vaudeville the Saturday after that.

"It never rains but it pours" is a saw which may often be applied histrionically, as well as meteorologically. Only a few days ago some of us chanced to hint in print that Beerbohm Tree had secured a new play written around that romantic and singularly varied personage, the late Benvenuto Cellini, a celebrity who, as far as one could judge, had not been much worried by wild playwrights, except, of course, in the case of Paul Meurice's thirty-year-old French play. However, there arose a series of folk claiming to have written Cellini plays. These claimants, including Fred Horner, of the *Whitehall Review*, who holds, he says, the rights of Meurice's play, amount at the moment of going to post to about a baker's dozen. More are momentarily expected.

Next Monday we are to have vouchsafed unto us three new plays—namely, Society's Verdict, at the Shaftesbury for a fortnight certain; Her Majesty's Guests, at the Princess of Wales', Kennington, and The 10:30 Down Express, at the Old Theatre Royal, Stratford. Society's Verdict is by a very cuichawed writer in English and French, who, being really Julian Field, prefers to call himself "X. L." Her Majesty's Guests is a knockabout pantomimic play written for the Karno sketch combination by Herbert Darnley, who is Dan Leno's chief lyrist. The 10:30 Down Express is a fretful hair raising melodrama, which has for some time been on the road.

Edward Terry, who opens his own theatre at Easter with a revival of The Passport, which W. Yardley and B. C. Stephenson only slightly based on your native-made novel, "My Official Wife," has just secured a new comedy written by George Arliss, and entitled There and Back. Managing-Director Arthur Collins has just decided to produce at the Drury Lane at Easter your Edward Vroom's cloak and sword play, Marsac of Gascony.

GAWAIN.

PARIS.

L'Aiglon A Triumph for Bernhardt and Rostand—The Francais Fire.

(Special Correspondence of The Mirror.)

PARIS, March 17.

Two great events—one deplorable, the other glorious—have made the past week an important one theatrically. The destruction by fire of the city's most famous theatre, with some of its priceless art treasures and records, that caused the deepest sorrow throughout the country, was followed closely by a double triumph that has set all the theatrical world a-talking—the triumph of Edmond Rostand's drama, L'Aiglon, and of Sarah Bernhardt in the title-role.

Even the success of Rostand's former play, Cyrano de Bergerac, pales before the reception accorded L'Aiglon. Rostand is hailed as the playwright of the century and L'Aiglon is pronounced a masterpiece, from every viewpoint. As for Sarah Bernhardt, the fertile resources of the French language have been taxed as they never were before that critics and public might chant the praise of their idol. I have done a deal of theatregoing in my time, but never have I seen such a riot of enthusiasm as that in Madame Bernhardt's theatre on the night of March 15, when L'Aiglon was played for the first time. The house was crowded with as brilliant an audience as ever gathered. Notables of every sort, of literature, of the stage, of other professions and of the social and diplomatic worlds were there, as well as all the ordinary citizens that could gain entrance. And with one accord they voiced, in excitable Gallic fashion, their approval of the play and its interpretation.

From the pitiful story of the son of Napoleon I. and Marie Louise, who bore the title of King of Rome and Duc de Reichstadt, and was nicknamed L'Aiglon (the Eaglet), M. Rostand undoubtedly has made a great play. Dramatically, I do not think it can be considered greater than Cyrano, but its psychological qualities are perhaps deeper, and its literary merits even superior. The subject of the play is not a new one, the story of L'Aiglon having been used by a number of dramatists. But none has treated the theme so grandly. M. Rostand makes L'Aiglon a modern Hamlet. At the Austrian Court the young Duke is practically ostracized. He is cordially hated by the Austrians and compelled to listen to taunts and reviling of the memory of his dead father. These emanate even from his mother, who has no love for her son, and conducts flirtations and intrigues without an attempt at concealment. L'Aiglon broods over his miserable existence, dreaming of one day equaling his father's greatness, but fearing to try. He is by nature weak and sickly, and the wily Metternich, seeing in him a possible leader for the Bonapartists, plans to wreck him physically by leading him on a life of dissipation. The first three acts picture the young man's life at the Court. In the first he is urged by the Bonapartists, among them his relative, the Countess Camerata, to attempt to regain his father's throne. Still L'Aiglon hesitates. Fanny Elsler, the famous dancer, recites to him the glories of Napoleon's achievements and fires the lad with a resolve to emulate him. Learning of this incident, Marie Louise reprimands him, and in a splendid scene, resembling the closet scene in Hamlet, the Duke reproaches her for her shamelessness.

The second act occurs at Schönbrunn, where the Duke discovers the police searching his private papers. Chafing under this restraint, he demands of the Emperor in the third act his liberty and the privilege of visiting. Fearing an uprising Metternich, who represents the Allied Powers, visits the Duke by night to dissuade him from such action, and finds his charge filled with some of the great Corsican's will and determination.

The escape has been carefully planned. The conspirators await their leader at Wagram, and from a masked ball—the scene of the fourth act—L'Aiglon eludes his watchers and leaves to join the band.

The fifth act is on the plains of Wagram with the gray dawn just breaking. As the conspirators are about to fly for the French frontier they are taken prisoners by Metternich's police—all save L'Aiglon and Flambord, an old grenadier of the great Napoleon's army, who stabs himself to avoid capture. Alone on the desolate battlefield with the corpse of the faithful old soldier beside him, the Duke's mind gives way. From everywhere rises a vision of those that died on that field. He hears their cries of agony and the noise of battle and sees mangled bodies and the horrifying accompaniments of battle. The thought comes to him that he is the son of the man that caused this carnage, of the murderer of those whose moans are brought to him on the wind. Dropping on his knees, he prays for mercy for his father's sins and offers to give himself as a sacrifice. This scene is sublime in its weirdness and power, but is even surpassed by the final act, where the eaglet, his wings broken in his attempted flight from his cage, dies of a broken heart. Beside his bed are his mother and her companion, Thérèse, whose love for L'Aiglon is one of the incidents of the play, and the Countess Camerata. The death of the Duke is the beautiful ending to an epoch-making drama.

Sarah Bernhardt's portrayal of L'Aiglon ranks as her greatest achievement. So perfectly did she assume the male character that all thought of her real sex was forgotten. None of the faults that were found with her Hamlet were discernible here. Her acting throughout was marvelous. She invested the part with a profound melancholy through which the spirit of youth strove at times to shine. Rostand's admirable verse found perfect expression in the musical tones of her voice. It was a performance fully deserving of the lavish praise that has been heaped upon it. That, with her years, she should depict youth so truly is marvelous.

M. Gintry won second honors as the veteran Flambord, and the other roles, without exception, were interpreted satisfactorily. As is always the case with Bernhardt's productions, the mountings were superb. In every way L'Aiglon has won a grand success, and Bernhardt's friends rejoice that her run of bad luck has ended at last.

Of the Théâtre Français fire you will have had full particulars ere this. It is to the lasting shame of the Paris fire department that the building was not saved. Imagine it! With an engine house not two New York blocks distant, it was a quarter of an hour before the firemen reached the scene! And then the miserably inadequate apparatus, the incompetent direction of the firemen, and the mismanagement of the vast crowd; and above all, the lax and foolish policy that permitted such a firetrap to exist. Now that the theatre, many priceless treasures and a human life have been lost, there is much hubbub about a reformation in the system of fire prevention that will probably die without anything being accomplished. Then we will sit down and wait for another such calamity.

Mlle. Henriot's death was particularly sad. Young, ambitious and possessed of much ability, she had personal graces that endeared her to all. There was mourning everywhere over her sad end. Her funeral took place at the Church of Saint Honoré de Eylau last Saturday. The church was crowded with members of the theatrical profession. All the company of the Comédie Française were there, as well as the dramatic critics and many public officials. The beautiful floral tributes included wreaths from every theatre in Paris and many playhouses of other cities. The body was taken to the Montmartre Cemetery for interment.

Meanwhile, though the Théâtre Français is gone, its company is still with us. Temporarily they are appearing at the Opéra, which is rather too large a house for the purpose, and later they will be transferred to the Odéon, the company at which goes in turn to the Gymnase. It is announced that the rebuilding of the Français will be begun at once, and that the theatre will reopen in August. Considering the dilly-dallying with which all public enterprises are accomplished, I fancy that a year from August will better approximate the date. The reconstruction will not be such a stupendous task, as the walls and much of the interior are still standing. The loss of records and other valuables is not as great as was supposed at first. The fire did its worst on the stage and in the auditorium.

The excitement over L'Aiglon has somewhat overshadowed Réjane's appearance at the Vaudeville in a new play, La Robe Rouge, by Eugene Brieux. The play deserves little consideration, however. It is a satire on the French judicial system, but is poor in idea and construction, and Réjane does not shine in it with her wonted brilliancy. It will probably have a short existence, as did its predecessor, Le Beguin.

The Dejazet has a success, apparently, in Fontaine's Le Petit Chauffeur, a merry vaudeville, with automobiling as a background.

The Athenée presents a new double bill. Mlle. de Bullier tells of a man who marries a woman with several pasts. Anon his father meets the wife and discovers that they have met before. To save trouble he shoots himself. The play is morbid and unwholesome. It was followed by L'Interim, a gayly immoral farce by Louis Legendre.

A deluge of new productions is upon us, including Maurice Donnay's Education de Prince, that goes on at the Variétés to-night. Jeanne Granier has the leading part.

T. S. R.

HAWAII.

Bubonic Plague Closes the Theatres—Big Houses at the Orpheum.

(Special Correspondence of The Mirror.)

HONOLULU, March 19.

The bubonic plague made its first appearance in Honolulu Dec. 12, and has not yet subsided. Sporadic cases keep cropping out just at times when the public think they are free or about to be freed. The Boston Lyric Opera company was just finishing its season at the Orpheum when the Board of Health closed the theatre, which was not allowed to reopen until Feb. 12. The Neill Stock company were to have appeared at the Opera House, but the engagement has been postponed indefinitely. There was also some talk of T. Daniel Frawley and his company and Harry Corson Clarke appearing here.

It seems to be the general opinion that money will be stringent here for the next six months, but to have seen the Orpheum March 17 no one would have had any such idea or thought that there was a plague in town. The Ernest Hogan's Minstrels returned from the colonies by the steamer *Warimoo* and played to S. R. O. The house was sold out by noon Friday.

Eugene Rogers, basso, who came here with the Boston Lyric Opera company, has formed the Australian Comedy Four Quartette, consisting of W. D. Adams, formerly of the Janet Waldorf company, Guy Livingston, Jackson Hearde, and himself. Their sketch is entitled Tramps at Trampville, and despite the fact that they close the performance at the Orpheum they "make good" and curtain calls are numerous. Misses Oakley and Leicester are also members of the regular company. Allan Dunn, the versatile Allan, is now playwright and press agent for the Orphe-

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um, and his little curtain raisers invariably make a hit.

A lodge of Elks will be established here in the near future.

Billy Barlow, who fell heir to the management of the beach annex of the Royal Hawaiian Hotel, will leave for the coast March 21 to be with his minstrel company, now playing in the Middle West. Billy is suffering from an attack of gout and feels that the change will do him good. It is possible that he may go in advance of Hogan for a short time.

C. L. CLEMENT.

OBITUARY.

George R. Sanda, professionally known as Dick Sands, the once famous clog dancer, died at his home in New York on March 27. He was born in England fifty-nine years ago, and came to America when a lad. Shortly after his arrival he joined Barnum's Circus. For over twenty years he impersonated "the Old Woman Who Lived In a Shoe," and became well known throughout the country. He made a specialty of clog dancing and won several championships in this line of work. He was seriously ill only a few hours and died without a physician. Heart disease is supposed to have been the immediate cause of his death. He is survived by his wife.

Charles Bamburgh died on March 22 at his home, El Mora, N. J. He was an ex-President and one of the founders of the Amaranth Society in Brooklyn and was long active in amateur dramatic work in that city. He was a member of The Players' and was the possessor of a valuable collection of relics, autographs and photographs of players. A widow and son survive.

Allen V. Patton died at Columbus, O., his home, on March 30. He was an actor of juvenile roles and had been a member of the Neill Stock company, the Thanhouser-Hatch Stock company, Atlanta, Ga., and the Pike Stock company, Cincinnati, from which he resigned recently owing to ill-health. He leaves a wife and son.

George Story committed suicide by asphyxiation in this city on March 31 aged seventy years. He was the father of A. D. Story, of the *Mercantile and Financial Times*; Mrs. Edward Paulton (Jessie Story), and Mrs. Walter Hawley (Maud Story).

Oscar A. Kherns, a variety actor, died in St. Louis, Mo., on March 30, of consumption. He had been cared for by the Actors' Fund for some time and was buried by that charity in St. Louis.

James M. Clarke, an old actor who at one time was a member of Frank Mayo's company, died at Rochester, N. Y., on March 31, of apoplexy, and was buried by the Actors' Fund.

Jacob Schmid, for many years Treasurer of Waldmann's Opera House, Newark, N. J., died at his home, March 22, aged sixty-one years.

William G. Andreada, only child of Mr. and Mrs. David Andreada, died on March 20, aged five years.

THE STRAKOSCH OPERA COMPANY.

The Strakosch Opera company, which has been located for three months at the Music Hall, Baltimore, and one month at the Lafayette Square Opera House, Washington, will now start on a tour of the larger cities. The repertoire is large and consists of all the standard grand and comic operas. The company carries for nearly every production its own scenic effects and is composed of fifty artists, most of them young singers who have received a musical education. Mr. Strakosch makes it a point not to engage any artist who cannot read music, thus giving him the advantage of changing his repertoire frequently without difficulty. The trouble with many members of opera companies is that they cannot read music, and it takes a long time for them to grasp the new parts for which they are cast. This is not the case with Mr. Strakosch's company. The company includes Avery Strakosch, Marie Bell, Marion Langdon, Amalia Fields, Mabel Day, Payne Clark, Clayton Ferguson, George Chapman, Edward Webb, John Dewey, Harry Williams, Albert Wilder, and Dora Goodwin, all well known in the operatic world. A great feature is an excellent and very large chorus of handsome young women with good voices. Offers for Summer engagements of from four to six weeks' duration are invited in first-class theatres or Summer resorts, and the frequent change of opera assures success in every way. The company will travel all next season, and a route of large cities is now being arranged for. All applications for dates and engagements of artists should be addressed to Edgar Strakosch, Music Hall, Mount Royal Avenue, Baltimore, Md.

MITTENTHAL BROS.' NEW PRODUCTION.

Early next Fall Mittenthal Brothers will open the season with The Dangers of Paris, by the author of Man's Enemy. It is a melodrama of strong, sensational force now running in its sixth season in England. The scenic equipment will be most elaborate, and the production generally will require such a large company and heavy scenery that the management will play this attraction only in the larger cities and week stands. Mittenthal Brothers have also recently purchased The Police Inspector from Will R. Wilson, and will doubtless produce it next season. They are now booking The Dangers of Paris and their Summer circuit of parks. In connection with the park circuit they have recently leased the Euclid Beach Park, Cleveland, Ohio.

LOST IN THE DESERT.

Lost in the Desert, the new melodrama now listed with the Gus Hill enterprises, will illustrate a realistic storm on the desert, the burning of a ship, a terrific fire scene, a fight for life on a sinking raft, an escape on a camel, a mechanical effect of a race for life on runaway horses, rescued by an Arab on his Arabian steed, and a human ladder of life by fifteen Zootsoomin Arabs, who will in addition appear in an acrobatic exhibition. This troupe of Arabs perform many feats entirely new in this country. Every effort will be made by Mr. Hill to make this powerful melodrama the sensational event of the coming season. The single announcement of this attraction in a recent issue of THE MIRROR has created a stir, and applications for Lost in the Desert are coming in from all parts of the country.

A ROUGH RIDER'S ROMANCE.

The Thanhouser company, at the Academy in Milwaukee last week represented A Rough Rider's Romance for the first time on any stage, and the piece made a pronounced hit, according to the local critics, each of whom gave it enthusiastic praise. The new play is by Edgar Selwyn, now appearing as the Mexican, Tony, in Augustus Thomas' play of Arizona. Manager Edwin Thanhouser has secured the road rights of the piece and has decided to put it on the road next season in the popular price houses. He will come to New York to engage a first-class company some time during the Summer, and will produce the piece with every possible aid in the way of scenery, etc.

REAPING THE WHIRLWIND.

The production of Reaping the Whilwind, a new romantic melodrama, by Owen Davis, will be made late in April under the direction of John M. Cooke, of Gus Hill's executive forces, and William P. Cullen, manager of the Duquesne Theatre, Pittsburg, Pa. The company, already engaged, comprises many well-known people. An elaborate mounting will be given the play. It will be presented next season in the best popular prices theatres.

MATTERS OF FACT.

Harry Jenkins remains as principal comedian, introducing specialties, with Corse Payton's Southern Stock company.

Lawrence McGill and Gertrude Shipman will be in New York next week to secure plays for the Keystone Dramatic company for next season.

Laura Lorrain continues to meet with success as Rada, the ingenue, in The Cherry Pickers.

The Katzenjammer Kids continues to play to large business. The Blondells have made a strong reputation in this farce.

Alma Chester and Manager Dibble were recently tendered a banquet at the Grand Hotel, Harrisburg, by Howard O. Holstein, of that city.

A couple of one-act sketches, which would do well in vaudeville, are offered for sale by Alfred Fisher, care of this office. One of them, A Flirtation in Fetters, for four people, was successfully presented at the Madison Square Theatre.

Dean Raymond, who plays the lead with Bert Coote in A Battle Scarred Hero, has received favorable mention for his performances. Maud Cooling is playing the ingenue role with success.

Capable stock people are wanted by Roy Crawford, care Crawford Theatre, Topeka, Kan. He will also buy or lease a set of Faust scenery.

Good open time is offered to first-class attractions by Jacob Litt at his Bijou Theatre, Milwaukee, Wis.

Dramatic people for an early Spring tour and next season are wanted by Box H, No. 4, Detroit (Mich.), *Free Press*.

Marie Doran's version of Sapho filled two very successful weeks at the Empire Theatre, Buffalo, as played by the local stock company. A company headed by Harrison J. Wolfe and Floy Crowell are also doing Miss Doran's version on the road.

Manager C. C. Stumm, of Watson's Opera House, Lynn, Mass., writes that Hayes and Lytton in A Wise Guy, closed a three days' engagement March 28 to enormous business, people being turned away at every performance, and to accommodate patrons it was necessary to put the orchestra on the stage.

Mittenthal Brothers' Sapho company includes Floy Crowell, Marion Barringere, Zula Ellsworth, Jessie Lasing, Alberta Thall, Harrison J. Wolfe, Augustine McHugh, T. J. Jackson, Clement St. Martin, Frederick Jepson, Bert Doria, Louis Morrell, Little Ethel May.

Lewis Morrison has transferred the rights to The Master of Ceremonies and Frederick the Great to T. H. Winnett.

The Baldwin-Melville Repertoire company's season will end on May 5 at Terre Haute, Ind., after a prosperous tour of forty weeks. Their stock company also terminates its successful season at New Orleans on the same day. Manager Walter S. Baldwin is now organizing a stock and a repertoire company for a Summer season in the North. Experienced people in these lines only will be engaged.

First-class attractions can secure open time in April and May at Freeland, Pa., by applying at once to Manager J. J. McManamin.

Ethel Fuller, who resigned from Corse Payton's Stock company, has closed a contract with Charles K. Harris, manager of the late Jessie Harcourt, by which she will star under his management next season.

The Simplex health lamp and complexion steamer has come to be regarded as an important adjunct to the professional's make-up outfit. It facilitates the removing of the make-up after the play, besides possessing other useful and beneficial qualities. It is sold by E. A. Siegel, Dept. D. M., St. James' Building, this city.

The New York store of the C. A. Taylor Trunk Works, makers of popular theatrical trunks, will remove to 131 West Thirty-eighth Street, corner of Broadway, on May 1. The Chicago headquarters continue at 39 East Randolph Street.

Jennings and Graves, the enterprising managers of the Hartford (Conn.) Opera House, have secured the Coliseum Palm Garden, a spacious building in the heart of Hartford, which they will open as a Summer resort on or about June 18. Light opera, burlesques and vaudeville will be principally offered. The building has a seating capacity of 3,000 and can be arranged to accommodate circuses and animal shows.

Blondell and Fennessy's Metropolitan Theatrical Exchange is now prepared to book people in all lines. James F. Byth has charge of their vaudeville department. The offices are located at 1227 Broadway.

Theo. Bendix has resigned as musical director of The Princess Chic Opera company, and is at liberty.

Elmo A. Strand has left the American Trio, with whom he has been identified the past two years, and returned to the legitimate.

Charles F. Newsom, who has made a study of negro characters, in which line he has been particularly successful, is at liberty for Summer stock and next season. Mr. Newsom has a wide experience in all lines of character and comedy work.

Frank Daniels' business in Washington last week in The Ameer was so great as to induce the local manager to buy up the Daniels contract from another city for the second week following and to book the company for the quickest "return engagement" ever played in Washington.

ARENA.

CLARKSVILLE, TEX.—Gentry's Dog and Pony Show to fair business March 24, despite inclement weather; performance first-class.

SHERMAN, TEX.—Gentry's Dog and Pony Show March 21 to packed tents; performance new and bright.

SHREVEPORT, LA.—Gentry's Dog and Pony Show failed to spread canvas March 24 on account severe rain storm.

DENISON, TEX.—Gentry's Dog and Pony Show March 22 pleased large attendance.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BATTLE SCARRED HERO (Fellows and Goodhue, mgrs): Charleston, Va., April 9, Huntington 10, Ironton, O., 11, Portsmouth 12, Springfield 13, Marion 14.

A BLACK SHEEP: Washington, D. C., April 2-7, Cumberland, Md., 9.

A BREEZY TIME (Eastern; Fitz and Webster, mgrs.): Middletown, Conn., April 3, Rockville 4, Willimantic 6, Riverpoint, R. I., 7, Webster, Mass., 10, Attleboro 11, New Bedford 12, Brockton 13, Woonsocket, R. I., 14.

A BREEZY TIME (Western; Fitz and Webster, mgrs.): Jerseyville, Ill., April 3, Beardstown 4, Canton 5, Havanna 6, Petersburg 7, Taylorville 9, Lincoln 10, Clinton 11, Farmer City 12, Decatur 13, Paris 14.

A BUNCH OF KEYS (Gus Bothner, mgr.): Bath, N. Y., April 3, Niagara 4, Mansfield, O., 14.

A COLONIAL GIRL (Daniel Frohman, mgr.): Holyoke, Mass., April 4.

A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Leadville, Col., April 3, Cripple Creek 4, Victor 5, Pueblo 6, Colorado Springs 7, Denver 9-14, Wichita, Kan., 16, Winfield 17, Parsons 18, Pittsburg 19, Joplin, Mo., 20, Carthage 21.

A COUNTRY VISITOR: Vincennes, Ind., April 8, Galesburg, Ill., 9.

A DAY AND A NIGHT (Harry Phillips, mgr.): Newark, N. J., April 2-7.

A FEMALE DRUMMER: Philadelphia, Pa., April 2-7, Brooklyn, N. Y., 9-14.

A GAY FARMER (E. M. Kimball, mgr.): Frankford, Pa., April 2-4, Rahway, N. J., 5, Plainfield 6, 7, Hoboken 9-11, Wilkes-Barre, Pa., 12-14.

A GRIP OF STEEL: St. Paul, Minn., April 2-7, Minneapolis 9-14, St. Mary's, O., 17, Shelby 18, Mansfield 19, Canton 20, Youngstown 21.

A HOT OLD TIME (Eastern; F. P. Wilson, mgr.): Mansfield, O., April 3, New Philadelphia 7.

A MAN OF MYSTERY (E. N. McDowell, mgr.): Battle Creek, Mich., April 3.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Watertown, N. Y., April 3, Ottawa, Can., 4, 5, St. Albans, Vt., 6, Plattsburgh, N. Y., 7, Montreal, Can., 9-14.

A NIGHT IN CHINATOWN: Joplin, Mo., April 3, Pittsburg, Kan., 4, Ft. Scott 5.

A POOR RELATION (Fred G. Berger, mgr.): Nebraska City, Neb., April 3, Lincoln 4, Beatrice 5, York 6, Fremont 7, Norfolk 9, Sioux City, Ia., 10, Cherokee 11, Sioux Falls, S. D., 12, 13, Sioux City, Ia., 14, Ft. Dodge 16, Iowa Falls 17, Dubuque 18, 19, Freeport, Ill., 20, Janesville, Wis., 21.

A ROMANCE OF COON HOLLOW: Freeport, Ill., April 3, Belvidere 4, Marengo 5, La Salle 6, Decatur 7, St. Louis, Mo., 9-14, Chicago, Ill., 16-May 5.

A RUNAWAY GIRL: Boston, Mass., April 2-7, New York city 23-May 19.

A STRANGER IN NEW YORK (A. Thalheimer, mgr.): Brooklyn, N. Y., April 2-7.

A TEMPERANCE TOWN (Richards and Canfield; A. A. Ashley, prop. and mgr.): Indianapolis, Ind., April 5-7, Columbus, O., 9-11, Zanesville 18.

A TEXAS STEER: Shreveport, La., April 6, Ft. Scott, Kan., 13.

A TRIP TO CHINATOWN: Schenectady, N. Y., April 7.

A TRIP TO COONTOWN: Philadelphia, Pa., April 2-7, New York city 9-14.

A WHITE ELEPHANT (Carl J. Perry, mgr.): Stillwater, Minn., March 31-April 3, New Richmond, Wis., 4, Northfield, Minn., 5, Lake City 6, Mazeppa 7, Red Wing 9, Rochester 10, Black River Falls, Wis., 11.

A WISE WOMAN (Marie Lamour; F. G. Conrad, mgr.): Hot Springs, Ark., April 2, 3, Little Rock 4, Newport 5, Poplar Bluff, Mo., 6, Cairo, Ill., 7, Belleville 8, Edwardsville 9, Alton 10, Louisiana, Mo., 11, Hannibal 12, Pittsfield, Ill., 13, Beardstown 14, E. St. Louis 15, Mexico, Mo., 16, Columbia 17, Fayette 18, Macon 19, Ottumwa, Ia., 20, Grinnell 21.

A WOMAN IN THE CASE (Bartlett and May): Paterson, N. J., April 2-4, Danbury, Conn., 5, Torrington 6, Winsted 7.

A YOUNG WIFE: Albany, N. Y., April 5-7, Newark, N. J., 9-14, Boston, Mass., 16-21.

ACROSS THE PACIFIC: Philadelphia, Pa., April 2-7, Pittsburg 9-14.

ADAMS, MAUDE: Trenton, N. J., April 3, Cleveland, O., 5-7.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.

ALL ABOARD: Chicago, Ill., April 2-7.

ALLEN, VIOLA (Liebler and Co., mgrs.): Milwaukee, Wis., April 2-7, Cincinnati, O., 16-21.

ANDERSON THEATRE (Ed Anderson, mgr.): Ogdensburgh, N. Y., April 2-7, Barre, Vt., 9-14, Bennington 16-21.

ARIZONA (La Shell and Hamlin, mgrs.): Decatur, Ill., April 3, Peoria 5, Hannibal, Mo., 7, Ottumwa, Ia., 13, Dubuque 17.

AT PINEY RIDGE (M. O. Higgins, mgr.): Worcester, Mass., April 3, 4, Springfield 5, Westfield 6, Northampton 7.

BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): New Orleans, La.—indefinite.

BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): Salt Lake City, U., April 5-7.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Middletown, N. Y., April 3.

BEN HUR: New York city Nov. 29—indefinite.

BENNETT-MOULTON (A; Earl Burgess, mgr.): Jamestown, N. Y., April 2-7, Erie, Pa., 9-14.

BENNETT-MOULTON (B): Lynn, Mass., April 2-14.

BERNARD COMEDY: Paterson, N. J., April 3, 4.

BINGHAM, RALPH: Covington, Tenn., April 3, Osceola, Ark., 4, Senatobia, Miss., 5, Marianna, Ark., 6, Fordyce 7, Atkins 9, Prescott 10, Hope 11, Camden 12, El Dorado 13, Junction City 14, Jefferson, Tex., 16, Mansfield, La., 17, Troupe, Tex., 18, Henderson 19, Pittsburg 20, Bonham 21.

BLAIR, EUGENIE (Henri Gressitt, mgr.): Columbus, O., 3, 4, Dayton 5, Indianapolis, Ind., 6, 7, Cleveland, O., 16—indefinite.

BLUE JEANS (H. E. Reed, mgr.): Chicago, Ill., April 2-7, Cleveland, O., 9-14, Detroit, Mich., 16-21.

BROADWAY TO TOKIO: New York city Jan. 23-April 7, Philadelphia, Pa., 9-14.

BROWN'S IN TOWN (La Motte and Sowersby, mgrs.): Lynn, Mass., April 2-4, Portland, Me., 9-11, Togus 12, Berlin, N. H., 14.

BROWN'S IN TOWN (Deicher and Hennessy, mgrs.): Cincinnati, O., April 2-7, Cleveland 9-14.

BRUSSELLS, EDWIN: Degraff, O., April 2, 3, Sidney 4, 5.

BRYAN'S COMEDIANS: Peru, Ind., April 2-7.

BURNS, CARRIE STANLEY: Martinsville, Ind., April 2-7.

BURRILL COMEDY: Gardiner, Mass., April 2-7.

CAMERON, CLEMENS (Harry Bubb, bus.-mgr.): Philipsburg, Pa., April 2-7, Lock Haven 9-14, Williamsport 16-21.

CARNER STOCK (Harry L. Webb, mgr.): Bellefontaine, O., April 2-7.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Woonsocket, R. I., April 2-7, Brockton, Mass., 16-21.

CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.

CAUGHT IN THE WEB (W. E. Elmendorf, mgr.): Detroit, Mich., April 2-7, Grand Rapids 9-11, Toledo, O., 12-14, Pittsburg, Pa., 16-21.

CHAPMAN-WARREN: Tampa, Fla., April 2-7.

CHASE-LESTER: Dubuque, Ia., April 2-7.

CHATTANOOGA (J. Simms, mgr.): Cleveland, O., April 2-7.

CHESTER, ALMA (O. W. Dibble, mgr.): Port Jervis, N. Y., April 2-7, Yonkers 16-21.

CLARKE, HARRY CORSON (What Happened to Jones): Pullman, Wash., April 3, Colfax 4, No. Yakima 6, Ellensburg 7, Tacoma 9.

CLIDENCE AND CLARKE: Rockford, O., April 2-7, St. Mary's 9-14.

COLLIER, WILLIE (Smyth and Rice, mgrs.): San Francisco, Cal., March 26-April 7, Oakland 9, 10, San Jose 11, Stockton 12, Sacramento 13, 14, Portland, Ore., 16-18, Tacoma, Wash., 19, Victoria, B. C., 20, Vancouver 21.

COLLINS, MYRA (Bennett and Seabott, mgrs.): Trenton, Mo., April 2-7, Princeton 9-14.

COLUMBIA STOCK: Custer, S. D., April 2, 3, Hot Springs 4-7.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—indefinite.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Wilkes-Barre, Pa., April 2-7, Reading 9-14, Chester 16-21.

COOTE, BERT: Ironton, O., April 11, Zanesville 19.

CORALIE AND CO., DRESSMAKERS: Boston, Mass., March 26—indefinite.

CRANE, WILLIAM H.: Pittsburg, Pa., April 2-7.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Harrisburg, Pa., April 16.

DAILEY STOCK: Sacramento, Cal., March 26-April 5.

DANGEROUS WOMEN (D. W. Truss, mgr.): Troy, N. Y., April 9.

DARKEST RUSSIA (Edwin C. Jepson, mgr.): Spokane, Wash., April 4, Missoula, Mont., 5, Helena 7, Butte 8-10, Anaconda 11, Bozeman 13, Billings 14, Fargo, S. D., 16, Winnipeg, Man., 17, Grand Forks, N. D., 18, W. Superior, Wis., 20, Duluth, Minn., 21.

DAVIDSON STOCK (Kelly-Kent): Sheboygan, Wis., April 2-7, Green Bay 9-14, Oshkosh 16-21.

DE TOURNEY, MME. (S. T. Ferry, mgr.): Boone, Ia., April 5, Marshalltown 11, Oskaloosa 12.

DE VONDE STOCK (C. L. Walters and Chester De Vonde): Johnstown, N. Y., April 2-7, Albany 9-14, Poughkeepsie 16-21.

DEWEY, THE HERO OF MANILA (Dan Robinson, mgr.): Cincinnati, O., April 9-14.

DILLON, JOHN: Windom, Minn., April 3, Jackson 4, Estorville, Ia., 5, Britt 6, Emmetsburg 7, Forest City 9, Garner 10, Rockwell 11, Parkersburg 12, New Hartford 13, Cedar Falls 14, Reinbeck 16, Traver 17, Dysart 18, Marion 19, De Witt 20, Lyons 21.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.

DON'T TELL MY WIFE (Felix Risser, mgr.): Grinnell, Ia., April 3, Oskaloosa 4, Centerville 5, Keokuk 6, Ottumwa 7.

D'ORMOND-FULLER: Laconia, N. H., April 2-7.

DOWNING, ROBERT: Wabash, Ind., April 4, Noblesville 6.

DREW, JOHN: St. Louis, Mo., April 2-7.

ERWOOD STOCK: West Union, W. Va., April 2-4, Fairmount 5-7, Belle Vernon, Pa., 9-14.

EIGHT BELLS: Chicago, Ill., March 26-April 7.

ELDON'S COMEDIANS (G. H. Eldon, mgr.): Adrian, Mich., April 2-7, Fostoria, O., 9-14.

ELROY STOCK (E. S. Brigham, mgr.): New Bedford, Mass., April 2-7, Fitchburg 9-14, Lynn 16-21.

EMMET, J. K., AND GILSON, LOTTIE: Sault Ste. Marie, Mich., April 12.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city, Dec. 25—indefinite.

EWING TAYLOR: Tyler, Tex., April 2-7.

FABIO ROMANI (Alden Benedict, mgr.): Danville, Pa., April 3, Ashland 4, Mt. Carmel 5, Shenandoah 6, Mahanoy City 7, Milton 9, Lewisburg 10, Bloomsburg 11, Berwick 12, Nanticoke 13, Hazleton 14, Mauch Chunk 16, Minersville 17, Pottsville 18, Harrisburg 19, Lebanon 20, Carlisle 21.

FERRIS COMEDIANS (Dick Ferris, mgr.): Springfield, Ill., April 2-7, Terre Haute, Ind., 9-14, Joliet, Ill., 16-21.

FISKE, MRS. (Charles E. Power, mgr.): Pittsburg, Pa., April 2-7.

FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—indefinite.

FROHMAN, DANIEL, STOCK: New York city Nov. 27-April 21, Boston, Mass., 23-28.

GALLAGHER STOCK: Deep River, Conn., April 2-4, Chester 5-7.

GIBNEY-HOEFFLER: Bridgeport, Conn., April 2-7, Scranton, Pa., 9-14, Elmira, N. Y., 16-21.

GILMORE, BARNEY (Kidnapped in New York): Troy, O., April 3, New Castle, Ind., 4, Rushville 5, Connersville 6, Shelbyville 7, So. Chicago, Ill., 8.

GILLETTE, WM.: New York city Nov. 6—indefinite.

GLAZIER, HARRY: Nanaimo, B. C., April 3, Victoria 4, New Westminster 5, New Whatcom, Wash., 6, Tacoma 7, Spokane 9, 10, Great Falls, Mont., 12, Helena 13, Anaconda 14, Butte 15-17, Bozeman 18, Livingston 19, Billings 20.

GOODWIN, NAT C.: Brooklyn, N. Y., April 2-7.

GRAND STOCK (D. H. Hunt, mgr.): Indianapolis, Ind.—indefinite.

HACKETT, JAMES K. (Daniel Frohman, mgr.): New York city March 6—indefinite.

HANS HANSON: Abilene, Kan., April 3, Salina 4, McPherson 5, Lyons 6, Great Bend 7, Larned 9, Las Animas, Col., 12, Denver 16-21.

HARCOURT, JESSIE: Rockland, Me., March 26-April 7, Augusta 23-28.

HARRIGAN, EDWARD: Binghamton, N. Y., April 3, Waverly 4, Canandaigua 6.

HARTLEY COMEDY: Danville, Pa., April 2-7.

HAVE YOU SEEN SMITH: Marysville, Cal., April 3, Roseburg, Ore., 5, Albany 6, Salem 7, Portland 9-14, Astoria 16, Hoquaim 17, Aberdeen 18, Tacoma, Wash., 18-21.

HEARTS ARE TRUMPS (Charles Frohman, mgr.): New York city Feb. 21—indefinite.

HEARTS OF OAK (Herne's; William B. Gross, mgr.): New York city April 2-7.

HEARTS OF THE BLUE RIDGE: Hillsdale, Mich., April 4, Waterloo, Ind., 5, N. Manchester 6, Kokomo 7, Lafayette 9, Monticello 10, Marion 11, Logansport 12, Rochester 13, Crown Point 14, Hammond, 15, Rensselaer 16, Peru 17, Noblesville 18, Paris, Ill., 23.

HELD, ANNA: Washington, D. C., April 2-7.

HELLO, BILL: Kansas City, Mo., April 2-7.

HENDRICKS, BEN (A Yenuine Yentleman; Arthur C. Alston, mgr.): Milwaukee, Wis., April 2-7, Buffalo, N. Y., 9-14.

HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Logansport, Ind., April 2-7, Ft. Wayne 9-14, Elkhart 16-21.

HIS BETTER HALF: Parsons, Kan., April 14.

HIS EXCELLENCY THE GOVERNOR (Charles Frohman, mgr.): Newark, N. J., April 2-7.

HOGAN'S ALLEY: Ironton, O., April 4.

HOLDEN COMEDY (No. 1): Burlington, Ia., April 2-7, Rock Island, Ill., 9-14, Quincy 16-21.

HOPKINS' STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.

HOWARD-DORSET: Paris, Ill., April 2-7.

HOW HOPPER WAS SIDETRACKED: Hammond, Ind., April 8.

HUEBNER SETTLE CO.: Chillicothe, Mo., April 2-7.

HUMAN HEARTS (W. E. Nankeville, mgr.): St. Louis, Mo., April 2-7, Chicago, Ill., 9-14.

HUMPTY DUMPTY (James B. Dixon, mgr.): Louisville, Ky., April 2-7, Indianapolis, Ind., 9-14, Cincinnati, O., 16-21.

IN OLD KENTUCKY (Jacob Litt, mgr.): Chicago, Ill., April 2-7.

IRVING, HENRY: Syracuse, N. Y., April 3, Rochester 4, 5, Buffalo 6, 7, Cincinnati, O., 9-14, Kansas City, Mo., 16, 17, St. Joseph 18, 19, Omaha, Neb., 20, 21.

JAMES-KIDDER-HANFORD: Kansas City, Mo., April 2, 3, Sedalia 4, St. Joseph 5, Des Moines, Ia., 9, Cedar Rapids 10, Davenport 11, Galesburg, Ill., 12, Peoria 14, Bloomington 16, So. Bend 18, Kalamazoo, Mich., 19, Jackson 20, Grand Rapids 21, Saginaw 23, Bay City 24.

JEFFERSON COMEDY: Birmingham, Ala., April 3, Memphis, Tenn., 4, Nashville 5, Lexington, Ky., 6, Louisville 7, Springfield, O., 9, Canton 10, Youngstown 11, Buffalo, N. Y., 12-14, New York city 16-May 26.

JOHNSON COMEDY: Ironton, O., April 2-7.

KEMBLE COMEDY: Monmouth, Ill., April 2-7.

KENDAL, MR. AND MRS. (Daniel Frohman, mgr.): New York city April 2-7.

KERKHOFF-LOCKE: Fairfield, Neb., April 2-7.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Cumberland, Md., April 2-7.

KING DRAMATIC (Nathan Appel, mgr.): Lowell, Mass., April 2-7, Taunton 9-14, Cohoes, N. Y., 16-21.

KLARK-SCOVILLE: Ellwood City, Pa., April 2-4, Rochester 5-7.

KLIMT-HEARN (Sol Braunig, mgr.): Allentown, Pa., April 2-7, Easton 9-14.

LARADIE, HUBERT (Edwin Patterson, mgr.): Yorkville, S. C., April 3, Chester 4, Winnsboro 5, Rich Hill 6, Charlotte, N. C., 7, Greensboro 16, Raleigh 17, Danville, Ia., 18, Hinton, W. Va., 20, Gallipolis, O., 23.

LANGTRY, MRS.: Toledo, O., April 4, Detroit, Mich., 5-7.

LENNON STOCK: Lagrange, Ind., April 2-7, Angola 9-14, Bryan, O., 16-21.

LEROYLE, HENNESSY (Other People's Money; W. S. Butterfield, mgr.): Rochester, Minn., April 3, Albert Lea 4, Charles City, Ia., 5, Waterloo 6, Cedar Rapids 7, Marshalltown 9, Oskaloosa 10, Des Moines 11, Osceola 12, Ottumwa 13, Washington 14, Muscatine 16, Burlington 17, Keokuk 18, Ft. Madison 19, Galesburg, Ill., 20, Monmouth 21, Peoria 22.

LEYBURN'S BON TON (Frank B. Shalters, mgr.): Westfield, Mass., April 2-7, New York city 9-14.

LITTLE TRIXIE (Fred Robbins, mgr.): Alton, Ill., April 7, Carlinville 8, Beardstown 9.

LOWE'S MADISON SQUARE: Stockton, Cal., April 2-7.

MACAULEY-PATTON: Washington, Pa., April 2-7, Springfield, O., 9-14, Sandusky 16-21.

McCABE, JAS. L. (Maloney's Wedding; Matt Sheeley, mgr.): Montpelier, Ind., April 3, Gas City 4, Alexandria 7, Elwood 9, Anderson 10, Newcastle 11, Connersville 12, Greensburg 13, Greenfield 14, Knightstown 16, Tipton 17, Peru 18, Rochester 19, Plymouth 20.

McCARTHY'S MISHAPS (Fitz and Webster, mgrs.): Lake City, Minn., April 3, Red Wing 4, Stillwater 5, Hudson 6, Anoka 7, St. Cloud 9, Little Falls 10, Brainerd 11, Duluth 12, W. Superior, Wis., 13, Ashland 14.

McFADDEN'S FLATS: Pittsburgh, Pa., April 2-7, New York city 9-14, Hoboken, N. J., 16-18, Bridgeport, Conn., 19-21.

MACK, ANDREW (Rich and Harris, mgr.): St. Louis, Mo., April 2-7.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Marshall, Mich., April 2-7, Charlotte 9-14, Port Huron 16-28.

MAM'SELLE 'AWKINS: Boston, Mass., April 2—indefinite.

MANHATTAN STOCK: Grand Island, Neb., April 2-7.

MAN'S ENEMY (Gus Hill, mgr.): New Haven, Conn., April 2-4, Bridgeport 5-7, Harlem, N. Y., 9-14, Providence, R. I., 16-21.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Cincinnati, O., April 2-7, Cleveland 9-14, Columbus 16, Indianapolis, Ind., 17, Toledo, O., 18, Detroit, Mich., 19-21.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Lima, O., April 3, Fremont 4, Sandusky 5, Ashtabula 6, Warren 7.

MARKS BROS.: Coburg, Can., April 2-7.

MARLOWE, JULIA (C. B. Dillingham, mgr.): Philadelphia, Pa., April 2-7, Newark, N. J., 9-14.

MATHER, CLARA: Albuquerque, N. M., April 2-7, El Paso, Tex., 9-14, Las Vegas, N. M., 16-21.

MATHEWS AND BULGER: Providence, R. I., April 2-7.

MAXAM AND SIGHTS: Sleepy Eye, Minn., April 2-7.

MELVILLE, ROSE: Toledo, O., April 2-4.

MEYERS, IRENE: Williamsport, Pa., April 2-7, Carbondale 9-14, Scranton 16-21.

MIDNIGHT IN CHINATOWN: Pueblo, Col., April 3, Dodge City, Kan., 5, Kansas City 9-14.

MILLER, HENRY: Boston, Mass., March 19—indefinite.

MISS HOBBS (Charles Frohman, mgr.): Boston, Mass., April 2—indefinite.

MITCHELL'S ALL STAR PLAYERS: Chester, Pa., April 2-7.

MODJESKA (John C. Fisher, mgr.): Harrisburg, Pa., April 3, Reading 4, Lancaster 5, Trenton, N. J., 6, Wilmington, Del., 7.

MONROE, GEO. W. (Frank E. Baker, mgr.): St. Louis, Mo., April 16-21.

McKEY STOCK: Leavenworth, Kan., April 2-7, St. Joseph, Mo., 9-14, Carrollton 16-21.

MORRISON COMEDY: Lawrence, Mass., April 2-7, Albany, N. Y., 9-14, Haverhill, Mass., 16-21.

MORRISON, LEWIS: Paris, Ky., April 9.

MULDOON'S PICNIC (Yank Newell and George H. Adams): Guelph, Ont., April 3, Berlin 4, Stratford 5, Petrolea 7, Port Huron, Mich., 9, Flint 11, Bay City 12, 13, E. Saginaw 14, Milwaukee, Wis., 16-21.

MURPHY, TIM: Jersey City, N. J., April 2-7, New York city 9-14.

MURRAY AND MACK (Joe W. Spears, mgr.): Alexandria, La., April 3, Monroe 4, Vicksburg, Miss., 5, Greenville 6, Helena, Ark., 7, Hot Springs 9, Little Rock 10, Jonesboro 11, Jackson, Tenn., 12, Yazoo City, Miss., 13.

MY DAUGHTER-IN-LAW: New York city Feb. 26—indefinite.

MYRKLE AND HARDER: Topeka, Kan., April 2-7.

NATIONAL THEATRE (Beck and Nutt, mgrs.): Muscatine, Ia., April 2-4, Nichols 5, West Branch 6, 7, W. Liberty 9-11.

NEXT DOOR (Royer Brothers; J. H. Arthur, mgr.): Appleton, Wis., April 3, Green Bay 4, Kaukauna 5, Manitowoc 6, Fond du Lac 7, La Salle, Ill., 8, Joliet 9, So. Chicago 10, Hammond, Ind., 11, Pullman, Ill., 12, Niles, Mich., 13, Muskegon 14, Bay City 16, Saginaw 17.

O'HOOLIGAN'S WEDDING (George Dupree, mgr.): Keyser, W. Va., April 3, Midland, Md., 4, Lonaconing 5, Mt. Savage 6, Martinsburg, W. Va., 7, Hagerstown, Md., 9, Frederick 10, Hanover, Pa., 11.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Hartford, Conn., April 4, New Haven 6.

OLD SI STEBBINS (Wallace, Gilmore and Co., mgrs.): Union City, Ind., April 3, Greenville, O., 4, Piqua 5, Washington, C. H., 6, Xenia 7, Cincinnati 9-14.

O'NEILL, JAS.: Des Moines, Ia., April 17.

ON THE STROKE OF TWELVE: Baltimore, Md., April 2-7, Brooklyn, N. Y., 9-14.

ON THE SUWANEE RIVER: San Francisco, Cal., April 2-7, San Jose 9, Stockton 10, Marysville 11, Eugene City, Or., 13, Salem 14, Portland 16-21.

OVER THE FENCE (Gus Hill, mgr.): Quebec, Can., April 2-4, Ottawa 5-7, Boston, Mass., 9-14.

PAIGE, MABEL: San Antonio, Tex., April 2-7, Houston 9-14.

PAYTON, CORSE, COMEDY (E. M. Gotthold, mgr.): Haverhill, Mass., April 2-7.

PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Atlantic City, N. J., April 2-7, Orange 9-14, Newburgh, N. Y., 16-21.

PAYTON, CORSE, SOUTHERN STOCK (J. T. Macauley, mgr.): Augusta, Me., April 2-7.

PERKINS, WALTER (My Friend from India): Buffalo, N. Y., April 2-7, Philadelphia, Pa., 9-14.

PHELAN STOCK: Brockton, Mass., April 2-7.

PIKE THEATRE CO. (D. H. Hunt, mgr.): Cincinnati, O.—indefinite.

QUO VADIS (Aiden Benedict's; H. J. Bernard, mgr.): Akron, O., April 3, Findlay 4, Kenton 5, Leipsic 6, St. Mary's 9, Greenville 10, Troy 11, Piqua 12, Urbana 13, Springfield 14.

QUO VADIS (Whitney): Philadelphia, Pa., March 19-April 7, New York city 9-14.

REAPING THE WHIRLWIND (J. M. Cooke and W. P. Cullen, mgrs.): Hoboken, N. J., May 3-5, Albany, N. Y., 7-9, Troy 10-12, Paterson, N. J., 14-16.

REHAN, ADA: St. Louis, Mo., April 9-14.

REMEMBER THE MAINE (Western; Lincoln J. Carter, prop.): Dickson, Ill., April 3, Rochelle 4, Freeport 5, Rockford 6, Belvidere 7, Peru 8.

REMEMBER THE MAINE (Eastern; Lincoln J. Carter, prop.): Lancaster, Pa., April 3, Lebanon 4, Harrisburg 5, Lewistown 6, Johnstown 7, Uniontown 9, McKeesport 10, Sharon 11, Anderson, Ind., 13, Marion 14, Chicago, Ill., 16-21.

RICE, FANNIE: Indianapolis, Ind., April 3, 4, Richmond 5, Dayton, O., 6, Cincinnati 9-14, Pittsburg, Pa., 16-21.

ROBER, KATHERINE: Worcester, Mass., April 2-14, Lewiston, Me., 16-21.

ROBSON, STUART (D. V. Arthur, mgr.): New York city March 19-April 14.

ROGERS BROS.: Chicago, Ill., March 26—indefinite.

RUSSELL, DUNBAR AND JAMES COMEDY: Sunbury, Pa., April 2-4, Milton 5-7.

RYAN, DANIEL R. (E. A. Schiller, mgr.): Lansing, Mich., April 2-7, Jackson 9-14, Adrian 16-21.

SAG HARBOR: Chicago, Ill., March 19-April 14.

SAPHO (Western): Des Moines, Ia., April 7.

SECRET SERVICE: Chicago, Ill., April 2-7.

SHANNON, HARRY: Hammond, Ind., April 2-7.

SHEA, THOMAS E. (S. W. Combs, mgr.): Boston, Mass., April 2-7.

SHEARER, TOMMY: Elizabeth, N. J., April 2-7, Paterson 9-14, Red Bank 16-21.

SHENANDOAH (Jacob Litt, prop.): Schenectady, N. Y., April 3, Poughkeepsie 4, Kingston 5, Newburgh 6, Elizabeth, N. J., 7.

SHERMAN, ROBERT: Macon City, Ia., April 2-7.

SHIRLEY, JESSIE (Harry W. Smith, mgr.): San Diego, Cal., April 2-7.

SHORE ACRES (William B. Gross, mgr.): St. Paul, Minn., April 2-4, Minneapolis 5-7, La Crosse, Wis., 9, Winona, Minn., 10, Decorah, Ia., 11, Charles City 12, Dubuque 13, Clinton 14, Sterling, Ill., 16, Dixon 17, Freeport 18, Ottawa 19, Kewanee 20, Peoria 21.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Lowell, Mass., April 5-7, Portsmouth, N. H., 10, Dover 11, Portland, Me., 12-14, Sanford 16, Bath 17, Gardner 19, Waterville 20.

SOTHERN, E. H. (Daniel Frohman, mgr.): New York city March 26-April 7, Harlem, N. Y., 9-14.

SPOONER DRAMATIC: Durham, N. C., April 2-7, Charlotte 9-14.

SPOONERS, THE: Portland, Me., April 2-7, Haverhill, Mass., 9-14, Lawrence 16-21.

SULLY, DANIEL: Hudson, N. Y., April 3, Cohoes 4, Saratoga 5, Albany 6, 7.

THANHOUSER STOCK: Milwaukee, Wis.—indefinite.

THE ADVENTURE OF LADY URSULA: Birmingham, Ala., April 4.

THE AIR SHIP: Marshalltown, Ia., April 5, Des Moines 6, 7, Ottumwa 9, Fairfield 11.

THE AMERICAN GIRL (A. Q. Scammon, mgr.): New Milford, Conn., April 4, Winsted 5, Torrington 6, Bridgeport 12-14, Lynn, Mass., 16-18, Nashua, N. H., 19, E. Pepperell, Mass., 20, Woonsocket, R. I., 21.

THE BELLE OF NEW YORK: Buffalo, N. Y., April 2-4, Columbus, O., 10.

THE BOWERY AFTER DARK (Samuel Blair, mgr.): Jersey City, N. J., April 2-7, Brooklyn, N. Y., 9-14.

THE CALIFORNIA DETECTIVE: New York city April 2-7.

THE CHILDREN OF THE GHETTO: Charleston, S. C., April 3, Savannah 4, Macon 5, Montgomery, Ala., 6, Mobile 7, New Orleans, La., 9-14.

THE CHRISTIAN (Effie Ellsler; Liebler and Co., mgrs.): Zanesville, O., April 4, Newark, 5, Mansfield 6, Lima 7, Findlay 9, Sandusky 10, Akron 11, Canton 12, Warren 13, Wheeling, W. Va., 14.

THE CITY OF NEW YORK (Charles Nuckols, mgr.): Sistersville, W. Va., April 3, Steubenville, O., 4, Lebanon, Pa., 5, Reading 6, 7, Philadelphia 9-14.

THE DAIRY FARM: Youngstown, O., April 4, 5, Meadville, Pa., 6, Titusville 7, Niagara, N. Y., 9, Lockport 10, Rome 11, Gloversville 12, Amsterdam 14.

THE GIRL FROM CHILI (Eastern; Fitz and Webster): Florence, Ala., April 3, Lawrenceburg, Tenn., 4, Columbia 5, Pulaski 6.

THE GIRL FROM CHILI (Western; Muller and Bacon, props.): Hot Springs, Ark., April 4, Little Rock 5, Jonesboro 6, Poplar Bluff 7, St. Louis, Mo., 9-14.

THE GIRL FROM MAXIM'S: Brooklyn, N. Y., April 2-7.

THE GIRL IN THE BARRACKS: Bridgeport, Conn., April 7.

THE GREAT RUBY: New York city March 19—indefinite.

THE GREATEST THING IN THE WORLD (Mrs. Le Moyne, Liebler and Co., mgrs.): Philadelphia, Pa., March 19-April 7.

THE GUNNER'S MATE: Brooklyn, N. Y., March 26-April 7.

THE HEART OF CHICAGO (F. C. Walton, mgr.): Iowa Falls, Ia., April 3.

THE HEART OF CHICAGO (Eastern; Ed. W. Rowland, mgr.): Grand Rapids, Mich., April 2-4, Battle Creek 5, Dowagiac 6, South Bend, Ind., 7.

THE HEART OF MARYLAND (David Belasco, mgr.): Bethlehem, Pa., April 3, Easton 4, Scranton 5, Wilkes-Barre 6, Trenton, N. J., 7, Wilmington, Del., 16, Atlantic City, N. J., 17, Elizabeth 18, Plainfield 19, Paterson 20, 21, Middletown, N. Y., 23.

THE HOTTEST COON IN DIXIE (Phil. R. Miller and Will H. Barry): St. Paul, Minn., April 9-14, Minneapolis 16-21.

THE IRISH ALDERMAN: Columbus, O., April 2-4.

THE KATZENJAMMER KIDS (Blondell and Fennessy): Pittsfield, Mass., April 2, 3, Leominster 4, Manchester, N. H., 5-7, Worcester, Mass., 9-14, Paterson, N. J., 16-18, Morristown 19.

THE KING OF THE OPIUM RING (Eastern): So. Norwalk, Conn., April 14.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Evansville, Ind., April 2-4, Olney, Ill., 5, Mattoon 6, Lincoln 7, Bloomington 9-11, Springfield 12, 13, Vincennes, Ind., 14, Louisville, Ky., 16-21.

THE MISSOURI GIRL (Fred Raymond, mgr.): Manchester, N. H., April 2-4, Holyoke, Mass., 5-7, Paterson, N. J., 9-10, Susquehanna, Pa., 16, Cortland, N. Y., 18, Fulton 19, Lyons 20, Geneva 21.

THE OLD HOMESTEAD (Frank Thompson and W. J. Kilpatrick mgrs.): Omaha, Neb., April 2-4, Chicago, Ill., 9-21.

THE NEW YORK BREWER: Brooklyn, N. Y., April 2-7.

THE NOMINEE (Walter Walker): Phoenix, Ariz., April 5.

THE REAL WIDOW BROWN (A. Q. Scammon, mgr.; Eastern): Montreal, Can., April 2-7, Brooklyn, N. Y., 16-21.

THE REAL WIDOW BROWN (Western; A. Q. Scammon, mgr.): Provo, U., April 11, Salt Lake City 12-14, Park City 16, Ogden 17, Logan 18, Brigham 19, Carson City, Nev., 21.

THE REGATTA GIRL: New York city March 19—indefinite.

THE RISING GENERATION (Augustus Pitou, Jr., mgr.): Paterson, N. J., April 5-7, Jersey City 16-21.

THE SIGN OF THE CROSS: Baltimore, Md., April 2-7.

THE SLEEPING CITY (A. Q. Scammon, mgr.): Toledo, O., April 2-7.

THE SORROWS OF SATAN (Arthur C. Alston, mgr.): Detroit, Mich., April 2-7, Ypsilanti, Mich., 9, Adrian 10, Dayton, O., 11-14, Toledo 15-18.

THE SPAN OF LIFE (E. E. Zimmerman, mgr.): Philadelphia, Pa., April 2-7.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Tarrytown, N. Y., April 3, White Plains 4, Stamford 5, So. Norwalk 6, Port Chester 7, Port Jervis 16, Middletown 17, Ellenville 18, Hudson 19, Troy 20, 21.

THE SURPRISES OF LOVE: Chicago, Ill., April 2—indefinite.

THE THREE MUSKETEERS (John Griffith): Paris, Ill., April 13.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Quincy, Ill., April 3, Jacksonville 4, Decatur 5, Streator 6, Galesburg 7, Davenport, Ia., 9, Burlington 10, Ottumwa 11, Des Moines 12, 13, Cedar Rapids 14, Minneapolis, Minn., 16-18, St. Paul 19-21.

THE WEALTHY WIDOW WIGGLES: Holyoke, Mass., April 2, 3, Waltham 4, Hyde Park 5, Fitchburg 7.

THE WOMAN IN BLACK: Bridgeport, Conn., April 2-4.

THREE OF A KIND: Danville, Ill., April 3, Lincoln 4, Galesburg 5, Davenport, Ia., 6, Moline, Ill., 7, Chicago 9-14.

THROUGH THE BREAKERS: Hoboken, N. J., April 2, 3, Elizabeth 5, Middletown, Conn., 6, Springfield, Mass., 7, Providence, R. I., 9-14, Lynn, Mass., 16-18, Hartford, Conn., 19-21.

TOLL GATE INN: Grand Forks, N. D., April 3.

TOLSON DRAMATIC: Talladega, Ala., April 2-7.

TOWN TOPICS (A. Q. Scammon, mgr.): Clinton, Mass., April 3, Hyde Park 4, Lynn 5-7, Chelsea 10, Waltham 11, Portland, Me., 19-21.

TWO LITTLE VAGRANTS: Indianapolis, Ind., April 2-4, Columbus, O., 5-7.

UNCLE JOSH SPRUCEBY (Eastern): Cincinnati, O., April 2-7.

UNCLE TOM'S CABIN (Burk): McCook, Neb., April 5.

UNCLE TOM'S CABIN (Al. W. Martin): Brooklyn, N. Y., April 2-7, Baltimore, Md., 9-14, Cumberland 16, 17, Sistersville, W. Va., 18, Wheeling 19-21.

UNCLE TOM'S CABIN (Stetson; Eastern): Houtzdale, Pa., April 3, Altoona 6, 7.

UNCLE TOM'S CABIN (Young Bros.'): Appleton, Minn., April 3, Montivedeo 4, Farmington 5, Austin 6, Waterloo, Ia., 7.

UNDER THE DOME (Eastern; Martin Golden, mgr.): Chicago, Ill., March 26-April 7.

UNDER THE DOME (Western): Manistee, Mich., April 3, Reed City 4, Bay City 5, Alpena 6, 7, Saginaw 9, Vassar 10, Caro 11, Owosso 13, St. Johns 14, Ionia 16, Belding 17, Greenville 18, Grand Rapids 19-21.

UNDER THE RED ROBE: New Orleans, La., April 2-7.

WAITE'S COMEDY (James R. Waite, mgr.): Nashua, N. H., April 2-7, Fitchburg 9-14, Worcester 16-21.

WAITE'S NEW STOCK: Scranton, Pa., April 2-7, Harrisburg 9-14, Lancaster 16-21.

WALSH, BLANCHE, AND MACDOWELL, MELBOURNE (Ben Stern, mgr.): Minneapolis, Minn., April 2-4, Des Moines, Ia., 14.

WALTER, LESTER, STOCK: Chelsea, Mass., April 2-7.

WALTERS, JULE: Chicago, Ill., April 2-7.

WARD AND VOKES (E. D. Stair, mgr.): Denver, Col., April 2-7, Cripple Creek 8, Colorado Springs 9, Pueblo 10, Salt Lake City, U., 12, 13, Ogden 14, Virginia City, Nev., 16, Carson City 17, Reno 18, Sacramento, Cal., 19, Stockton 20, San Jose 21, San Francisco 23-May 6.

'WAY DOWN EAST (William A. Brady, mgr.): New York city Nov. 13—indefinite.

WHAT HAPPENED TO JONES (Northern): Nanticoke, Pa., April 3, Freeland 4, Lehighton 5, Shamokin 6, Girardsville 7.

WHAT HAPPENED TO JONES (Joseph McKever, mgr.): Manistique, Mich., April 3, Sault Ste. Marie 4.

WHAT HAPPENED TO JONES (Eastern; Robt. Brower, mgr.): New Haven, Conn., April 5-7.

WHO IS WHO (F. W. Stair, mgr.): Butte, Mont., April 1-3, Great Falls 4, Helena 5, Livingston 6, Billings 7, Grand Forks, N. D., 9, Winnipeg, Man., 10, 11, Fargo, N. D., 12.

WHY SMITH LEFT HOME (Eastern; E. R. Salter, mgr.): Roanoke, Va., April 3, Danville 4, Charlotte 5, Asheville, N. C., 6, 7, Lexington, Ky., 16, Ashland 17, Huntington, W. Va., 18, Charleston 19, Parkersburg 20, Wilmington, Del., 21.

WHYTAL, RUSS (For Fair Virginia; F. V. Hawley, mgr.): Cincinnati, O., April 2-7, Columbus 16-18.

WIEDEMANN'S BIG SHOW: Spartanburg, S. C., April 2-7, Asheville, N. C., 9-14.

WILLS BROS.: Galesburg, Ill., April 2-4.

WILSON, GEO. W.: Portland, Me., April 5-14, Salem, Mass., 16-21.

WOLFE, HARRISON J. (Mittenthal Bros., mgrs): Columbus, O., April 6, 7, Lima 9, Muncie, Ind., 10, Marion 11, Kokomo 12, Chicago, Ill., 16-21.

WOMAN AND WINE: New York city April 2—indefinite.

WOODWARD-WARREN (H. Guy Woodward, mgr.): Dallas, Tex., April 2-7, Austin 9-14, San Antonio 16-21.

YON YONSON: New York city April 2-7, Willimantic, Conn., 13.

YOUNG, JAMES (Lord Byron): Washington, D. C., April 16-21.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON, COMIC OPERA: Newark, N. J.—indefinite.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Austin, Tex., April 3, Brenham 4, Houston 5, Galveston 6, Lake Charles, La., 7, New Orleans 9-14, Pensacola, Fla., 16, Mobile, Ala., 17, Selma 18, Birmingham 19, Atlanta, Ga., 20, 21.

BOSTON LYRIC: Portland, Ore., March 26-April 7, Pendleton 11.

BOSTONIANS, THE: Washington, D. C., April 2-7, New York city 9-14.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2—indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25—indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., Nov. 6—indefinite.

CHARLEY'S FRENCH OPERA: Chicago, Ill., March 19-31.

CHRIS AND THE WONDERFUL LAMP: Montreal, Can., April 2-7.

CORINNE: Ft. Wayne, Ind., April 5.

DANIELS, FRANK (Kirke La Shelle, mgr.): Baltimore, Md., April 2-7.

DE ANGELES, JEFFERSON (John P. Slocum, mgr.): Cohoes, N. Y., April 3, Gloversville 4, Amsterdam 5, Springfield, Mass., 6, New Haven, Conn., 7, New York city 9-14, Carbondale, Pa., 16, Wilkes-Barre 17, Scranton 18, Reading 19, Allentown 20, Easton 21.

DESHON OPERA: Johnstown, Pa., April 2-7, Altoona 9-14.

DEVIL'S AUCTION: Salt Lake City, U., April 4, Grand Forks, N. D., 17, Fargo 18.

GRAU OPERA: Salt Lake City, U., April 2-7, Grand Junction, Col., 9, Aspen 10.

HERALD SQUARE OPERA: Suffolk, Va., April 2, 3, Newbern, N. C., 16-23.

HOPPER, DE WOLF (E. R. Reynolds, mgr.): Youngstown, O., April 3, Canton 4, Zanesville 5, Springfield 6, Dayton 7, Lexington, Ky., 9, Louisville 10, 11, Nashville, Tenn., 12, Memphis, 13, 14, New Orleans, La., 15-21.

JACK AND THE BEANSTALK: Cleveland, O., April 2-7, Toronto, Can., 9-14.

LOUISE BREHANY OPERA: Everett, Wash., April 3, New Whatcom 4, Vancouver, B. C., 5, New Westminster 6, Victoria 7, Ashcroft 9, Kamloops 10, Revelstroke 11, New Denver 12, Kaslo 14.

NIELSEN, ALICE (Frank J. Perley, mgr.): Schenectady, N. Y., April 4.

OLYMPIA OPERA: Lexington, Ky., April 2-4, Bowling Green 5-7.

PACKARD, DAN, OPERA: Knoxville, Tenn., April 2-14.

ROBINSON COMIC OPERA (Frank V. French): Portsmouth, N. H., April 2-7.

SPENCER OPERA: Louisville, Ky., April 23-June 2.

THE CASINO GIRL: New York city March 19—indefinite.

THE EVIL EYE (Sidney R. Ellis, mgr.): Minneapolis, Minn., April 2-7, Eau Claire, Wis., 9, Winona, Minn., 10, Dubuque, Ia., 11, Cedar Rapids 12, Marshalltown 13, Des Moines 14, Omaha, Neb., 15-18, Denver, Col., 22-28.

THE HIGHWAYMAN: La Salle, Ill., April 3.

THE TELEPHONE GIRL: Jackson, Mich., April 3, Ann Arbor 4, Saginaw 5, Bay City 6, Port Huron 7, Detroit 9-14, Toronto, Can., 16-18.

THE PRINCESS CHIC: Elmira, N. Y., April 3, Geneva 4.

THREE LITTLE LAMBS: Cleveland, O., April 2-4.

WILBUR OPERA: Norwich, Conn., April 2-7, Newark, N. J., 16-June 2.

WILBUR-KIRWIN: Houston, Tex., April 2-7, San Antonio 9-14.

WILSON, FRANCIS: Philadelphia, Pa., March 26-April 7.

VARIETY.

AMERICAN BURLESQUERS: Chicago, Ill., March 26-April 7, St. Louis, Mo., 9-14, Milwaukee, Wis., 16-21.

AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—indefinite.

AUSTRALIAN BURLESQUERS: Providence, R. I., April 2-7.

BIG GAIETY (Rice and Barton): Brooklyn, N. Y., April 2-7, Paterson, N. J., 9-14, New Haven, Conn., 16-18, Springfield, Mass., 19-21.

BIG SENSATION (Matt J. Flynn, mgr.): New York city April 2-7.

BOHEMIAN BURLESQUERS: Altoona, Pa., April 2, 3.

BLIZZARD INTERNATIONAL VAUDEVILLES: Amenia, N. Y., April 3, Millerton 4, Lakeville, Conn., 5, Canaan 6, New Hartford 7.

BOWERY BURLESQUERS: Brooklyn, N. Y., April 2-7.

CITY CLUB: Milwaukee, Wis., April 2-7.

CRACKER JACKS (Robert Manchester, mgr.): Baltimore, Md., April 2-7, Philadelphia, Pa., 9-14, New York city 16-21.

DAINTY DUCHESS: New York city April 2-7.

FADS AND FOLLIES: Cleveland, O., April 2-7, Buffalo, N. Y., 9-14, New York city 16-May 5.

GAY MORNING GLORIES: Providence, R. I., April 2-7.

GRASS WIDOWS (Miaco's): Washington, D. C., April 2-7.
INDIAN MAIDENS: Buffalo, N. Y., April 2-7.
McINTYRE AND HEATH: Baltimore, Md., April 2-7.
GAY MASQUERADERS (Gus Hill): Louisville, Ky., April 2-4, Chicago, Ill., 9-14, Milwaukee, Wis., 16-21.
GRASSHOPPER BURLESQUE: New York city April 2-7.
HIGH ROLLERS: Philadelphia, Pa., April 2-7.
HOWARD, MAY: Washington, D. C., April 2-7.
IMPERIAL BURLESQUERS: Pittsburg, Pa., April 2-7.
JACK, SAM T.: Cincinnati, O., April 2-7.
KNICKERBOCKERS: Brooklyn, N. Y., April 2-7.
LITTLE EGYPT BURLESQUERS: Wilmington, Del., April 2-4.
MAJESTIC BURLESQUERS: New York city April 2-7.
MANHATTAN BURLESQUERS: Lawrence, Mass., April 2-4, Pawtucket, R. I., 5-7.
MONTE CARLO GIRLS: Albany, N. Y., April 2-4, Troy 5-7.
NEW YORK STARS: Paterson, N. J., April 2-4, Jersey City 9-14, Providence, R. I., 16-21.
NIGHT OWLS: Detroit, Mich., April 2-7.
OCTOROONS, ISHAM'S: Columbus, O., April 12-14.
REEVES, AL.: Philadelphia, Pa., April 2-7.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Hartford, Conn., April 5-7, New York city 9-21.
RENTZ-SANTLEY (Western): Ft. Wayne, Ind., April 4.
RICE AND BARTON GAIETY: Brooklyn, N. Y., April 2-7.
ROSE HILL ENGLISH FOLLY: Boston, Mass., April 2-7.
ROYAL BURLESQUERS: Philadelphia, Pa., April 2-7.
SOUTH BEFORE THE WAR (John Clark, mgr.): Plymouth, Ind., April 3, Elkhart 4, Marion 6, Kendallville 9, Auburn 10, Bryan, O., 11, Defiance 12, Delphos 13, Lima 14.
TAMMANY TIGERS (Eastern): Paterson, N. J., April 2-7, Jersey City 9-14, Providence, R. I., 16-21.
TWENTIETH CENTURY MAIDS: Boston, Mass., April 2-7.
UTOPIANS: New York city April 2-7.
VANITY FAIR (Gus Hill): Chicago, Ill., April 2-7, Detroit, Mich., 9-14.
VICTORIA BURLESQUERS: Newark, N. J., April 2-7.
WEBER AND FIELDS' STOCK: New York city Sept. 7—indefinite.

MINSTRELS.

BARLOW BROS.': Pendleton, Or., April 3, La Grande 4, Pendleton 6.
DIAMOND BROTHERS: Ilion, N. Y., April 3, Amsterdam 4, Mechanicsville 5, Saratoga 7.
FIELDS AND HANSON: Altoona, Pa., April 4.
HENRY, HI: Toledo, O., April 5-7.
NASHVILLE STUDENTS (Rusco and Holland): Sherman, Tex., April 3, Gainesville 4, Ardmore, I. T., 5, Purcell 6, Oklahoma City, Ok. T., 7, Guthrie 9, Perry 10, Ponca City 11, Arkansas City, Kan., 12, Winfield 13, Wichita 14, Newton 16, Hutchinson 17, Sterling 18, Great Bend 19, Larned 20, Kinsley 21.
PRIMROSE AND DOCKSTADER: Fall River, Mass., April 6.
RICHARDS AND PRINGLE'S (Rusco and Holland): Mandan, N. D., April 3, Bismarck 4, Jamestown 5, Valley City 6, Casselton 7, Fargo 9, Crookston, Minn., 10, Grand Forks, N. D., 11, Grafton 12, Winnipeg, Man., 13, 14, Detroit, Minn., 16, Brainard 17, Duluth 18, W. Superior, Wis., 19, Ashland 20, Antigo 21.
RUSCO AND HOLLAND'S: Milwaukee, Wis., April 2-7, Watertown 8, Madison 9, Baraboo 10, Chippewa Falls 11, Eau Claire 12, La Crosse 13, Winona 14, Minneapolis, Minn., 16-18, St. Paul 19-21.
SUN'S, GUS: Owosso, Mich., April 3, Howell 4, Flint 5, Midland 6, Mt. Pleasant 7, Ludington 10, Manistee 11, Traverse City 12, Petoskey 13, Sheboygan 14, St. Ignace 16, Sault Ste. Marie 18, Manistique 19, Ishpeming 21.
SWEENEY AND ALVIDO: Tipton, Ind., April 7.
VOGEL AND DEMING'S (John W. Vogel, mgr.): St. Louis, Mo., April 2-7, Alton, Ill., 8, Springfield 9.
WEST, WM. H.: Salt Lake City, U., April 2, 3.

MISCELLANEOUS.

ASCETEAM TRIO AND JOHNSON SWISS BELL CONCERT: Hummelstown, Pa., April 3, Millersburg 4, Sunbury 5, Milton 6, Watsontown 7, Williamsport 9, Lock Haven 10, Renovo 11, Emporium 12, Johnsonburg 13.
BUFFALO BILL: New York city April 23-May 5.
BYRON'S LIFE VIEWS: Stamford, Conn., April 2, 3, So. Norwalk 4, 5, Waterbury 6-8.
CANADIAN JUBILEE SINGERS: Havana, Ill., April 3, Petersburg 4.
CARRINGTON GREATER AMERICA: Corinne, U., April 3, Ogden 4, 5, Brigham 7, Logan 9, 10, Smithfield 11, 12, Richmond 13, Preston 14.
CINEMATOSCOPE CO.: Fayette, Mo., April 2, 3, Moberly 5-7, Fulton 11, 12, Lexington 13, 14.
EDNA AND WOOD: En route through Chili, S. A.
FOREPAUGH-SELLS CIRCUS: New York city April 4-21.
GRAHAM SOUTHERN SPECIALTY: Gardiner, Me., April 3, Bath 4, 5, Biddeford 6, 7, Sanford 9.
GRIFFITH (Hypnotist): Texarkana, Ark., April 2-7, Shreveport, La., 8-14.
HERRMANN, LEON: Ashland, Wis., April 3, Eau Claire 4, Stevens Point 5.
HILLYER'S WONDERS (Clark Hillyer, mgr.): Allapaha, Ga., April 3, 4, Cordele 5, 6, Vienna 7-9, Ashburn 10, 11.
HOWE'S MOVING PICTURES: Warren, O., April 10, Ashtabula 11, 12.
KELLAR: Portland, Me., April 3, 4, Lawrence, Mass., 5, Taunton 6, Fall River 7, Providence, R. I., 9-11, Newark, N. J., 16-21.
KNOWLES, THE (Hypnotist): Cedar Falls, Ia., April 2-7, Des Moines 9-12.
KONORAH (Max and William Berol, mgrs.): En route through Japan and China.
LENNA HOWE ORCHESTRA: Portland, Me., April 9-14, Salem, Mass., 16-21.
NASHVILLE STUDENTS (Thearle's): Jerome, Ariz., April 4, 5, Prescott 6, 7, Williams 9, Gallup, N. M., 10, Albuquerque 11, Santa Fe 12, Las Vegas 13, 14.
PADEREWSKI, IGNACE: San Francisco, Cal., March 26-April 8, Sacramento 9, Portland, Ore., 11, Tacoma, Wash., 12, Seattle 13, Victoria, B. C., 14, Spokane, Wash., 16, Helena, Mont., 17, Butte 19, Salt Lake City, U., 21.
PERKINS, ELI: Wauseon, O., April 3, Syracuse 4, Westfield, Ill., 6, Sparta 7, Sulphur Springs, Tex., 9, Cisco 10, Colorado 11, Big Springs 12, Childress 14.
SEVENGALA (Walter C. Mack, mgr.): Ashland, Ky., April 2-7, Jackson, O., 9-14, London 16-21.
SOUSA'S BAND: Albany, N. Y., April 3, Montreal, Can., 4, 5, Watertown, N. Y., 6, Newburgh 7.
WALSH, HENRY (Quincuplexal): Rutland, Vt., April 2-7, Granville, N. Y., 9-14.

(Received too late for Classification.)

A SOLDIER'S SWEETHEART (Able and Brown, mgrs.): Bluffton, O., April 5-7, Carey, 9-14.
ARNOLD STOCK (J. F. Arnold, mgr.): Middleport, O., April 2-7, Ashland, Ky., 9-14, Ironton, O., 16-21.
AUBREY DRAMATIC STOCK: Montgomery, Ala., April 2-7, Birmingham 9-14, Chattanooga, Tenn., 16-21.
AT THE WHITE HORSE TAVERN: New York city April 2-7.
BORDERSIDE: Baltimore, Md., April 16-21.
CLARKE, CRESTON (H. W. Storm, mgr.): Atlantic City, N. J., April 9-12, Philadelphia, Pa., 16-May 5.
FAUST (Porter J. White): Cortland, N. Y., April 3, Owego 4, Wellsboro, Pa., 5, Watkins, N. Y., 6, Geneva 7, Newark 9, Albion 10, Middleport 11, Niagara 12, London, Ont., 13, St. Thomas 14.
GORTON'S MINSTRELS: Morristown, N. J., April 3, Boonton 4, Hackensack 5, Englewood 6.
HALL, DON C.: Forrester, Ill., April 2-7.
HUNTLEY-JACKSON: Wheeling, W. Va., April 2-7, Chicago, Ill., 9-28.
IRWIN, MAY: Hartford, Conn., April 3.
KELCEY-SHANNON: New York city April 2-7.
KENNEDY PLAYERS: Bangor, Me., April 2-7.
LIGHTS OF HOME (Harry Doel Parker, mgr.): Mystic, Conn., April 12, New London 13, Norwich 14, Worcester, Mass., 16-21.
OTIS BOWERS AND AL. BUSBY'S MINSTRELS (Al. J. Busby, mgr.): Rhinelander, Wis., April 6, Antigo 7, Wausau 9, La Crosse 13, 14.
PAIGES, THE: Pottsville, Pa., April 2-7.
THE BEGGAR PRINCE OPERA: What Cheer, Ia., April 4, 5, Brooklyn 6, Marengo 7.
THE ROUNDERS: Philadelphia, Pa., April 2-7.
THE WORLD AGAINST HER (Agnes Wallace Villa): Grand Rapids, Mich., April 5-7, Toledo, O., 9-14.
VAN DYKE AND EATON: Hamilton, O., April 2-14.
ZAZA (No. 2): Toronto, Can., April 2-7.

WHAT WINS.

It is marvelous how promptly and with what pronounced success some things from the start take hold on popularity. But behind them all, however much there may be in talk, there must be a substantial basis of intrinsic merit. Some things flourish for a time and have their day of rejoicing until the public curiosity is satisfied, and then comes the survival of the fittest. The plain reason, therefore, why some things sell the best is because they are the best of their kind, and nothing like them, and it follows that they are the best to sell. As a leader in this category and as a remarkable example of success, Hunter Baltimore Rye, the American Gentleman's Whiskey, has the prime merit of being all that it is represented to be, and does not disappoint. It is the purest type of the purest Rye Whiskey, mellowed by a standard age of ten years, and of delicious flavor. Recommending itself by these superior qualities, it is a natural consequence that it should be the favorite. As a pure and perfect stimulant physicians prescribe it, and wherever it is placed on sale it is the most popular.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Lillian Burkhart, in A Deal on 'Change, is scoring her usual success at the Haymarket. The Nawns, Jessie Couthoui, Ward and Curran, Adele Purvis Onri, Herbert Albini, Marguerite Ferguson, Tom and Lillie English, Dick and Maude Garnella, Brothers Martine, Thompson and Johnson, Mr. and Mrs. Connors, May Hoey, Three Langfords, Johnny Ding, and the Tahakas make up the rest of the bill.——At the Olympic the Henry Watson Comedy co., which includes Harry Watson, Alice Hutchings, Ed. Edwards, John Ford, Beatrice Rinehart, and Mrs. Harry Bloodgood, is appearing in The Two Flats. Others are Dolph and Susie Levino, Pete Baker, Howard's pony circus, Mr. and Mrs. Silver, Joseph Adelman, Dorothy Drew, George Austin, Bob Mack, and Minnie Daly, and McBride and Goodrich.——The Chicago Opera House has Kathryn Osterman in The Editor, as a headliner. This is Miss Osterman's first vaudeville engagement in Chicago, and she has scored a real hit. Frank Bush, Haines and Pettingill, Brothers Rozino, Edna Bassett-Marshall and co., Almont and Dumont, Walker Sisters, John Starr, Four Princes, Hal Merritt, and Miss Murdock, Tina and Val Corri, Rossley and Rosstelle, Bob Branigan, and Aronson and Ashton are also in the bill.——The Vanity Fair co. is at Sam T. Jack's, with Katie Rooney, Morrisy and Rich, the Rio Brothers, Annie Little, Stevens and Coggins, and Howard and Mack doing specialties.——At the Trocadero the Victoria Burlesquers is the bill. In the olio are Carrie Thomas, Ella Gilbert, Agnes Behler, Fields and St. John, Curtis and Wooley, and Reid and Gilbert.——Item: Vaudeville shows in several of the wards of the city were given last week by different aldermanic candidates, and performers were in great demand. M. A. TWYFORD.

BOSTON, MASS.—Boston's vaudeville war has started, and from the indications of the firing of the first guns it would look as if the newspapers would score the first victory, for the advertisements have been something remarkable for size and attractiveness. The newcomers are at the Boston, where A. A. Hashim will direct the policy so long as vaudeville remains the attraction. The strongest bids made are on the score of having programmes, reserved seats, and an orchestra. The cards for the opening week are Della Fox, Lafayette, Marie Dressler, and Adele Farrington, James Thornton, Bonnie Thornton, Josephine Sabel, Gus Williams, Emmonds, Emerson and Emmonds, the Three Polos, Carmen Sisters, Hall and Staley, Morgan and Otto, and Fish and Quigg.——A much stronger programme is offered at Keith's, where all the novelties of the season seem to be crowded into one bill, including Camille D'Arville, the Carlisle Indian Band, Ezra Kendall, James O. Barrows, John Lancaster and co. in Tactics, Mr. and Mrs. Sidman, Barnes and Sisson, Little Fred, Josephine Gassman and her pickaninnies, Emerson and Omega, Mosher, Leonard and Mosher, the Crouch-Baxter Trio, Kelly and Adams, Florence Moore, Forest Brothers, Ford Brothers, Dick and Alice McAvoy, Edward Lazell, and the biograph.——Meantime the Palace holds its own with its smoking concerts, and presents the Rose Hill English Folly co., with Joe J. Sullivan, Carrie Webber, Swan and Bambard, Willard and Raymonn, Miles and Raymond, Berry and Hughes, and Etta Victoria.——Harry Morris' Twentieth Century Maids are at the Lyceum, with Del. A. Phone, Perry and Burns, Perry and Hyland, Clemence Sisters, and Knight Brothers.——At the Howard Athenaeum the co. is Reilly and Woods, with Pat Reilly, Johnstone Brothers, Howe, Wall and Walters, Bessie Lamb, Frank D. Bryan, Marshall and Darling, Meeker-Baker Trio, Elliott and Aleene, and Jennings and Alto. Artie Hall is back again in the house olio, with the Stewart Sisters, Mackle and Walker, Campbell and Fletcher, Sunderland and Fooda, Losh and Hutt, Wright and Zimmer, Spaulding, Flora Shields, James Taylor, F. H. Caldwell, Phil Morton, and the Holbrooks.——Those to appear with the dancing girls of twenty-four nations at Austin and Stone's this week are: The Karno Sisters, Brandon and Regini, Capelle Family, Tony Corbett, Clark and Stuart, Lillian Rehan, Tom and Dick Carlton, Dawley and Foutelle, Grant Sisters, Cushing and Merrill, Johnson Trio, Tim McKicker, Ada and Ida Ford, Will Kingston, Belle Verna, Mr. and Mrs. Roberts, the Angelo Trio, and Albert Gwynne.——Both A. A. and N. Hashim, of Philadelphia, are in town to stay over the opening at the Boston.—A benefit for the widow and children of Harry O'Rourke, the ticket-seller at the Palace, was given last week. JAY BENTON.

WASHINGTON, D. C.—The bill at the New Grand, where business continues up to the limit, comprises Mr. and Mrs. Edwin Milton Royle, in Captain Impudence, Solaret, Louise Gunning, the Bachelor Club, Hanson and Nelson, Mary Madden, Little Elsie, and Harry and Jennie Kramer. Week of April 9 the Girl with the Auburn Hair.——Miaco and Fulton's Jolly Grass Widows is the Lyceum offering. In the olio are Wilson and Halpin, Reynolds and Page, Pat and Mattie Rooney, Hayman and Hayman, and Paula and Dika. Big Sensation co. 9.——At the Bijou May Howard's Extravaganza co. reappears. Leslie and Curdy, Violet St. Clair, Ida Nicolai, Myrtle Tressider, Stella De Vere, Evans and Grant, Eulalie and Kirwin, Lorenz and Allen, Udell and Pierce, Fannie De Costa, and May Howard are again successful.——Items: Marion Frances Johnson, the talented violinist, sister and pupil of Victor H. Johnson, director of the orchestra at the Lafayette Square, made her debut rather hurriedly at the New Grand last week, filling the void made by the non-appearance of the Mortons, and accomplished a most successful first appearance. She has been booked for a return engagement. Sousa has secured her services as soloist for next season.—The testimonial benefit to Manager Eugene Wellington, of the Bijou, next Sunday night, promises to be a big affair.—The engagement of Solaret at the New Grand is for two weeks.—The signing of papers transferring the Academy of Music to the control of N. Hashim has not as yet been accomplished.
JOHN T. WARDE.

PHILADELPHIA, PA.—Al Reeves' Big Show, with Inez McCusker as the feature, play a return engagement this week at the Trocadero. Hedrix and Prescott, Griffin Sisters, Fanny Fern Thatcher, May Belle, and Celeste and Laylee are worthy of special notice. Cracker Jacks 9. Jolly Grass Widows 16.——The Lyceum Theatre has the High Rollers co., with the usual large patronage. Blanche and Rene Washburne, Jack Crawford, and Adele Carry are prominent. Royal Burlesquers 9.——The Kensington presents Clarke Brothers' Royal Burlesquers this week, opening to good patronage. Tenley and Simonds, Escamillo Brothers, and Emma Weston are in the co. A Social Maid 9.——The Arch Street Museum, with continuous vaudeville, has good attractions and big business. This week there are John T. Powers, Merritt and Rozella, Clara Adams, Kelly and St. Claire, Young and Adams, West and Williams, Charles H. Duncan, and the cineograph.——Item: The Trocadero, Kensington, and Arch Street Museum have each sent $100 as contribution to the Republican Convention fund.
S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Mr. and Mrs. Edwin Milton Royle in Trip's Troubles headed the bill March 26-31, and made their customary hit. Filson and Errol in their old sketch, but new here, called Men vs. Women, made a hit. Little Elsie won her audiences by her clever imitations of May Irwin, Anna Held and others. Maxwell and Simpson, Mr. and Mrs. Jimmie Barry, W. E. Bates, De Boe, Dixon, Bowers and Dixon, Fish and Quigg, three Mosher Brothers, Mardo, Frey and Fields, and the biograph completed the bill. 2-7, Lafayette, Marie Wainwright and co., Mazie King, Quaker City Quartette, Falke and Semon, Wills and Loretto, the Rixfords, Spenser Kelly, biograph, Fields and Loring, Dunbar and Harris, the Magimleys, Sam J. Adams, and Carsella Sisters.——Olympic (Spitz and Nathanson, managers): Irwin's Burlesquers did a good business here March 26-31, with a good entertainment. The acrobatic act of the Five Carnallas was the feature of the olio, which included Lillian Durham, Carter and Thompson, Mlle. Marie, Bailey and Madison, Zeb and Zarrow, Carver and Pollard, and Raymond and Bernard. Gay Morning Glories 2-7.——Westminster (George H. Batcheller, manager): Harry Morris' Twentieth Century Maids gave another fine bill March 26-31. In the olio Del A Phone, Johnson Trio, Lily Perry and Marie Hyland, Perry and Burns, Clemence Sisters, and Knight Brothers made hits. Bryant's Australian Burlesquers 2-7.
HOWARD C. RIPLEY.

SAN FRANCISCO, CAL.—The usual excellent bill at the Orpheum March 18-24. The McCoy Sisters and Dan Marion proved graceful dancers. The Nielsen Sisters sang well and looked pretty. Walter Jones and Norma Whalley did excellent comedy work. Other attractions included Mr. and Mrs. Sidney Drew, Flatow and Dunn, Weston and Yost, Howard Thurston, W. C. Fields, and Ben Ali's Arabs. New turns for March 25 include Charles Sweet, A. L. Guille, Keno, Welch and Melrose, and Loney Haskell. Rushing business.——The Ladies' Orchestra, Agnes Castor, Annette George, Stella Berlin, and the electro-magnograph are the attractions at the Oberon.——The event of the week was the opening of Fischer's concert house, on O'Farrell Street. The place will prove a boon to lovers of music and vaudeville. The bill for the opening week included Jose Bardarcco, Inares Barducci, and Poletini, all late of the Lambardi Italian Opera co., and Antonio Vargas.
FRED S. MYRTLE.

TORONTO, CAN.—Shea's (M. Shea, manager): George Fuller-Golden was the topliner Week March 26. He was funny, of course. The Holloway Trio are really the feature. Their performance is wonderful. Lizzie Evans and Harry Mills are also unusually clever, especially Miss Evans. Others in the bill were Nelston and Abbey, Maude Meredith, Phil Ott the three Rosebuds, and Smith and Campbell.——Bijou (M. S. Robinson, manager): Will G. Baker and Genevieve Fonda made up a bill week March 26 which drew large business and which is booked for six weeks here. Baker and Fonda gave a turn which caught on, and the De Vaux Sisters also did clever work. The programme includes John P. Milligan, Fairman and Lyons, and Art Bondo.——Empire (A. McConnoughy, manager): "Same old story—nothing new." The same co. gave nearly the same entertainment to small business March 26. J. V. McAREE.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, lessee and manager): A splendid bill drew the usual large audiences. Eugene O'Rourke appeared in a capital new farce called Parlor A. Mr. O'Rourke succeeded in keeping the audience amused for twenty-five minutes. The Jenny Eddy Trio, introducing the two clever Russian Midgets, made a most emphatic hit. The three Rackette Brothers are delightful. Gilbert and Goldie, Zazo and Mlle. Hilda, Anderson, Appleton and Allen, Emma Carus, Crolius and St. Alva, and the vitagraph with excellent views made up the bill. Week 2-7 Mr. and Mrs. Mark Murphy, Moreland Thompson and Roberts, the Glackers, Sansone and others.——Item: Eugene O'Rourke was entertained by friends while here, several suppers being given in his honor.—Miss Clinton, of Cooke and Clinton, spent March 28 here as the guest of Col. G. E. Bartlett. JANE MARLIN.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): An excellent programme week March 26-31. A strong olio included Stella Jarrett, Florence Archer, Carrie Portello, Nellie Fillmore, Clara De Forrest, Birdie Clayton, Anita Devees, Hattie Wade Mack, Helen Archer, Ethel Sprague, Don Jarrett, Tom Sprague, and Lester Evans.——Olympic (J. C. Sodini and Frank Barocchi, proprietors): Good business March 26-31. Taking sketches and lively songs and dances by Mamie Haswick, Babe Harrington, Ellsworth and Cameron, May Dawson, Lottie Le Vere, Grace Monroe, Ada Sadler, Clifford and Odell, Nellie White, Lulu Douthitt, Jennie Bender, and Shaw Brothers.——Tivoli (John Straka, proprietor): Week March 26-31. An excellent musical programme was presented by Edith Marretta and Kitty Pink; good business. GEORGE H. COLGRAVE.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): Another big week opened March 26, with Dolan and Lenharr as the top liners in A High Toned Burglar. Tiddlewinks and Dugan are clever juvenile comedians. The Three Westons have a taking musical act. Stone and Evans, Knox Wilson, Olga Orloff, and Apollo were also here.——Gaiety (Agnes Barry, manager): The Tammany Tigers March 22-24 caught the town. In the co. are C. W. Williams, Daly and Devere, Belle Williams, Jack Albion, Carlin and Brown, and the Harbecks. Miss New York, Jr., March 26-28 to big houses. Cosmopolitan Trio, Lonelle, Cunningham and Smith, Gilson and Perry, Hill and Mills, and Sadie Probst are in the olio. Indian Maidens March 29-31. Wine, Women and Song 2-4. CHARLES N. PHELPS.

JERSEY CITY, N. J.—Manager Tom Dinkins put in a house bill at the Bon Ton March 26-31 to good patronage. These bills are a relief from some of the alleged burlesque cos. The programme presented the Sisters Courtney, Edward P. Quinn, Flora, McCale and Daniels, Ching Foo Lee, Chinese magician; the Golden Gate Quartette, Dempsey, Mitchell and co., Hall and Saley, and the St. Belmos. Miss New York, Jr., 2-7. Gus Hill's New York Stars 9-14.——Items: Joe Oppenheimer, manager of Miss New York, Jr., went to the New York Hospital March 27 to undergo an operation.—Managers who play the Bon Ton are loud in their praise of the excellent work done by Advertising Agent John S. Moore.
WALTER C. SMITH.

CLEVELAND, O.—The Empire Theatre is still favored with crowded and fashionable audiences and the management continues to give its patrons the best that can be found in the vaudeville field. The bill for week March 26 was Hawthorne Sisters, Joe Welch, Willett, Thorne and co., Three Savans, Mr. and Mrs. Perkins D. Fisher, Elinore Sisters, McMahon and King, and the biograph. Week of 1, Marshall P. Wilder, Patrice, Cawthorne and Forrester, and others.——Hyde's Comedians played to big houses at the Star March 26-31, and furnished a good entertainment. Bissell's Fads and Follies 2-7.——Willie Drew, the popular treasurer of the Star and son of Manager Frank Drew, will soon wed a Findlay, O., girl. WILLIAM CRASTON.

MILWAUKEE, WIS.—The Star was filled to capacity March 25 by the Victoria Burlesquers. The co. is full of clever people. Aggie Behler, Way and Maitland, Curtis and Watson, Field and St. John, Reid and Gilbert, Carrie Thomas, and Fred E. Moore are in the co. Miaco's City Club Burlesquers 1-7.
CLAUDE L. N. NORRIE.

PITTSBURG, PA.—The City Sports Burlesque co. is taxing the capacity of the Academy March 26-31. Moulaire Sisters, Crissie Sheridan, Carr and McLeod, Mills and Hart, Ruth Beecher, Fanny Lewis, the Baileys, and Alice Leslie make up a splendid bill.
L. W. MENDENHALL.

INDIANAPOLIS, IND.—Empire: Vanity Fair pleased fair audience March 26-28. The co. compares with any seen this season, and the performance is clean throughout. Night Owls 29-31. Sharkey and Jeffries pictures 2-4. A benefit will be given Manager Zimmerman 5. ALLEN E. WOODALL.

BALTIMORE, MD.—McIntyre and Heath's Comedians are at the Auditorium Music Hall. The Dainty Duchess 9.——Bob Manchester's Cracker Jacks hold the stage of Kernan's Monumental. Miaco's Jolly Grass Widows 9. HAROLD RUTLEDGE.

SYRACUSE, N. Y.—Grand Opera House (Lee Shubert, manager): One of the best bills of the season was contributed by Hopkins' Trans-Oceanics March 26-31 to packed houses. Mlle. Marzella's birds was the big hit, but every one was good, including Falke and Seamon, Bauman and Adelle, A. O. Duncan, Three Guitanos, the Morello Troupe, Annie Kenwick, and Wills and Loretto.——Dunfee (Dunfee Brothers, lessees; G. A. Edes, manager): A Mixed Affair was the burlesque March 26-31, which pleased large houses. In the olio were Professor Atlas, Madeline Burnette, Caswell and Arnold, Mack and Daly, El Rami, Zaranos, Charmon Sisters, and Johnson and Verona.——Items: Many changes will be made 2 in the stock co. at the Dunfee. Lew H. Carroll will be stage-manager and producer. Lillian Beach and Maude Elliston, and new comedians and chorus girls have been engaged.

CINCINNATI, O.—The Behman Show at Heuck's was one of the events of the season. Every artist was good and drew rounds of applause. The Four Cohans were the headliners and they were closely followed by the Rossow Midgets, the Merkel Sisters, Yorke and Adams, Fred Niblo, Ethel Levey, Diana, and Ramza and Arno.——Crowds flocked to the Columbia. Robert Hilliard and co. gave a delightful sketch. George Thatcher, Bruet and Riviere, the Sohlkes, Montgomery and Stone, Elizabeth Murray, Clark and Gandy, J. F. Crosby, and Inez Forman were also on the bill. The attractive biograph was a feature.——W. L. Bissell's Fads and Follies co. at the People's March 25-31 attracted big crowds. On the programme were John V. Bryce, the World's Trio, Harris and Walters, Mike S. Whallen, Darmody, Whallen and Dupree, and the La Reane Trio. Sam T. Jack's Own co. 2.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): A good bill reaped its reward March 19-25. The Franks Trio were seen in an exceptionally fine horizontal bar performance. Newhouse and Ward made a great hit with some of the best trick bicycle riding ever seen here. Anna Whitney scored in a clever monologue, and Martinetti and Grossie won applause. Trovollo and Pauline Moran, with her "picks," continued their successes, and the Passparts pirouetted pleasingly. Coming 26: Mr. and Mrs. Sidney Drew, Flatow and Dunn, Howard Thurston, and Hassam Ali's Moorish Troupe.——Item: William Halpin, with Papinta, and a select vaudeville co., is doing the Southern circuit, and, if business warrants, will go North for a season before returning to Papinta's stock farm for the Summer vacation.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week March 26: Comedy, Delusions. Olio: Brothers La Nole, Maurice Fulton, C. H. Bostrom, Kurtz, Mildred Drew, Mr. and Mrs. Wiley Hamilton, Clara Blanche, the Three Graces, Will T. Davis, and Mary Golden. All are clever artists. House crowded.——Bijou (Abb Smith, proprietor): Week March 26: Drama, The Tramp On Time. Olio: Rose Durrand, Liska Spencer, Madge Mack, Ned Barry, Mabel Williams, Harvey, West Sisters, Klondyke Trio, Lou Fullman, and Lillian and Bella Thompson. Performances and business very good.

PARKERSBURG, W. VA.—First Street (T. J. Campbell, manager): Week March 26: Nichols and Teed, St. Clair Sisters, Mona Wynne, Jessie Stanley, Earnest Lenoir, Iolala, May Floyd, and Ada La Mar.——Item: Fred Clayton, who has been very sick at his home in New York, will return next week and resume the management of the First Street, which he has run successfully for the past five years.—The Casino, at Terrapin Park, will be opened May 1 with vaudeville. It will continue all Summer.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Business excellent week March 26-31. Boynton's seals pleased exceedingly. The olio included Lillie Western, Cawthorne and Forester, Alice Hanson, Gussie Nelson, the Brothers Bright, Lavender, Thompson, and Dan Allman. Strong bill week 2-7.——Empire (Harry C. Jacobs, manager): The Parisian Belles attracted big houses week 26-31. Clever work was done by Anna Suits, Frank Hayes, and the Simon Children.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Paley's kalatechnoscope exhibited a lot of local views March 26-31, and as it was the first time anything of the kind had been attempted here, they drew very heavily. The vaudevillians were Delmore and Wilson, Gertrude Haynes and her boy choir, the Maginel-Mullini Trio, Kenyon Bishop, Walter Ardell, Karson and Willard, the Kenyons, and Julia Kingsley and co. in the farce, My Uncle's Niece.

DETROIT, MICH.—At Wonderland a very satisfactory bill is presented this week, March 25. The Hawaiian Queens give a musical act that is excellent. Georgia Gardner is good in A Wife's Stratagem. Whitney Brothers, St. Onge Brothers, James A. Dunn, Rosaire, and Imogene Comer were also good. At the Capital Square the Hurtig and Seamon's Social Maid co. week March 25. The Night Owls 2.

NEWARK, N. J.—An excellent entertainment was furnished by Reilly and Woods at Waldmann's March 26-31. Jennings and Acto, Meeker Baker Trio, Pat Reilly, Marshall and Darling, Howe, Wall and Walters, Elliott and Aleene, Bessie Lamb, the Johnstone Brothers, Wartenberg Brothers, Frank D. Bryan, all made genuine hits solely upon their merits. Victoria Burlesquers 2-7.

WEST SUPERIOR, WIS.—Gem: Vaudeville week March 26: Alberti, Perry Sisters, Pearl Blondell, Margaret Grace, Lillie Burt, Ada Rost, the Zoyarows, Zanfrella and Ashley, Castle Sisters, Mamie Cahill, Annie Clark, Maggie Leoni, Blanche Ward, and Tom White. Feature week 19 was the Zoyarows' double trapeze act. Week 2 McFarland and Murray.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Week March 26: The De Forests exhibited their remarkable agility; Pitrot, impersonator, was clever; John D. Gilbert, De Witt and Burnes, the Smedley Sketch Club, Harris and Fields, Ellsworth and Burt, and Cushman, Holcombe and Curtis, finished a strong bill. Business large.

FALL RIVER, MASS.—Casto (Al. Haynes, manager): Anna Teresa Berger was the topliner week March 26. Grant Sisters, Ralph Densmore, Dick and Alice McAvoy, Buskirk and Howard, and John T. Ray, were also on hand.——Rich's (A. E. Rich, manager): The Tenderloin Burlesquers 29-31. Irwin Brothers' Burlesque co. 2-4.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week March 26: Strong bill consisting of Fleurette and Gardner, Seymour and Dupree, John and Etta Gilroy, Cecilion Four, Three Rossis, Rabouin's trained goats, and the Four Wilsons. Patronage, as usual, large.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Week March 26: Business opened well and prospects are good. The Jesses, Wainewright and Tiffy, Hess Sisters, the Mitchells, Bell and Albion, Willard Reed, Hodson and Cox, and John Mullen, Jr., furnished a good olio.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): May Howard's Burlesque co. March 26-31 to good business. Mabel Tressider shared honors with the star, both making hits with their singing. Co. good and pleased. Costuming and scenic effects fine. Tammany Tigers 2-7.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Good bill March 26-31, included Wormwood's monkeys and dogs, Pierce and Egbert, Reed and Chandler, the Tedywn Sisters, Claude Thardo, Williams and Williams, Dan Nowlin, and Benzetta and Belair.

RICHMOND, VA.—Bijou (Jacob Wells, manager): Attendance very good week March 26-31. The headliners are Tom Lewis and Sam J. Ryan. Others are Hugh Stanton and Florence Modena, Christopher Bruno and Mabel Russell, American Comedy Four, Tina, Tom Hefron, and Bennett and Kessner.

OMAHA, NEB.—Katherine Osterman heads the bill at the Creighton-Orpheum week March 25 in The Editor, which was well received. Others are the four Earle Sisters, Empire Singing Four, Sisson and Wallace, Leroy and Clayton, Loredo and Blake, and the biograph.

PORTSMOUTH, VA.—Seaboard Theatre (William Smith, proprietor): Week 26: Burlesque, The King of the Hobo Island. Olio: May Burns, Dot Stanley, May Golden, Edna Healy, and the regular stock co. Big business; good performances.

LOUISVILLE, KY.—At the Buckingham, week March 25, Sam T. Jack's co. filled a successful week. Mlle. Beatrice, Sarah Morris, the Goolmans, Hazelton and Beach, Maddox and Wayne, and Griffin and Cunningham are in the co. Gay Masqueraders 1.

LYNN, MASS.—Gem (William Crawford, manager): Charles Orville, Swift and Lola, the Clantons, Lyons, Mamie Clayton, and the bioscope.——Item: H. E. Munione, advertising agent at the Gem, has become a benedict.

MIDDLETOWN, CONN.—McDonough (W. J. Berrie, manager): The Jeffries-Sharkey fight pictures March 28, 29, to large audiences. Broadway Burlesquers 6. Wine, Woman and Song 12-13.

LOWELL, MASS.—Savoy: Marion Manola, Fitzgibbon, McCoy and Fitzgibbon, Lotta Gladstone, Mr. and Mlle. Francois, Albert Hosmer and Harriet Ross, Gordon Eldrid, and the cineograph week March 26.

ATLANTA, GA.—Imperial: Week March 26: The Seely Dinner Trial seemed to please medium audiences. A new bill of specialties will be put on week 2.

SCRANTON, PA.—Gaiety (Austin A. Walsh, manager): Monte Carlo Girls March 22-24; fair performances to good business.

LAWRENCE, MASS.—Dewey (E. Dick Rider, manager): Roble's Knickerbockers March 29-31.

IN OTHER CITIES.

(Received too late for classification.)

PITTSBURG.

The Belle of New York at the Alvin March 26-31 is considerable of a disappointment. William H. Crane follows in A Rich Man's Son. Mrs. Langtry was expected to appear at the Alvin week of April 9 in The Degenerates, but owing to a resolution passed by the United Presbyterian Ministerial Association, and many petitions to Mayor Diehle, it is likely the presentation of this play will not be permitted.

George W. Monroe has an excellent vehicle for his own particular style of comedy in Mrs. B. O'Shaughnessey, Wash Lady, and the patrons of the Duquesne are enjoying his show immensely March 26-31. Among the best of the specialties introduced were the Romeo and Juliet burlesque of Mr. Monroe and Dick Brown, the singing and dancing of Esmonde Ellis, the sensational acrobatic work of Chester de Vonde, and the singing of John E. Thurston. Next week, McFadden's Row of Flats.

The height of sensationalism has been reached in The Bowery After Dark, which is at the Bijou March 26-31, and the enormous attendance would indicate that this is what the Bijou audiences want. The houses are packed from bottom to top, and it requires four extra officers to curb the enthusiasm of the "gallery gods." A number of specialties are introduced during the performance. Bella Gold in "coon" dialect songs, Joseph P. Carey in eccentric song and dance, Louise Dempsey, German comedienne, and W. J. Shea, Irish comedian, were well received. The scenery is unusually elaborate. Next week, Mrs. Fiske.

The Countess Gucki is the offering of the Grand Opera House Stock co. March 26-31. Henrietta Crosman is seen to advantage in the title-role. This is Miss Crosman's last week with the stock co., and she has been repeatedly called out for farewell speeches. Bruno von Neuhoff was ably impersonated by James E. Wilson. Asa Lee Willard as Leopold von Nuttersteig, and Marion Ballou as Lilli, play at love-making effectively. William Beach as General Sumatscheff, Robert Ransom as Counselor Mittersteig, Alice Butler as Rosa, Joseph Woodburn as Bauman, and Edward Poland as Wenzel, do justice to their respective parts. The costumes and stage setting are handsome. Next week, The Amazons.

The Smith Sisters gave a concert at the East End Theatre March 29.

Maro, magician, gave an entertainment at Carnegie Hall, Allegheny, 28.

The Allegheny Musical Association will give a concert April 2.

An interesting recital was given March 23 in the Pittsburg Conservatory of Music by Rachel Frease, soprano, and Martha Goff, pianiste.

The Ethelbert Nevin recital of his new song cycle, "Captive Memories," March 27, was a distinct success. The soloists were Katherine Fisk, mezzo soprano, and Francis Rogers, baritone, both of New York, and Harry B. Brockett, Jr., and Charlotte E. Wagner, of Pittsburg. Mr. Nevin played the piano portions, and the recitations involved in the work were given by Thomas B. Meighan, a young Pittsburger, who is about to make his debut on the stage with Henrietta Crosman, when Miss Crosman tours in One of Our Girls.

William P. Cullen, the popular manager of the Duquesne Theatre, will leave Pittsburg at the close of the present season. In conjunction with John M. Cooke, he has assumed the direction of Reaping the Whirlwind. The play will be rehearsed during the month of April, and will be played during May in a number of Eastern cities. If it is successful this Spring, the play will be produced all of next season.
L. W. MENDENHALL.

PORTLAND, ORE.

A basketful of Jacqueminots is due the players that presented at the Marquam March 20, 21 that delightful Colonial play of Langdon McCormick's, Toll Gate Inn. Charles J. Edmonds, Sylvia M. Bidwell, Dickie Delar, John B. Weeks, Donald Smedt, J. L. Ashton, Fred Maxwell, David Murray, William A. Brummell, Charles Stevens, Arthur L. McCormick, Helene Winter, John North, S. G. Roberts, and John L. Dill, comprised the co., which was excellently even throughout. Mr. Weeks' Pontchie, a half-breed French-Canadian Indian, was the finest character in the play, and he deserved therefor the success it achieved. It is regrettable the audiences attending Toll Gate Inn were not larger, for those who missed the play missed a really good thing. Madame Gadski, prima donna, in connection with David Bispham, baritone, with Walter Damrosch as musical director, under the direction of C. L. Graff, gave an operatic concert to a large and pleased audience 22.

Darkest Russia, with a fair co., played to good business at Cordray's 18-24. The Boston Lyric Opera co. began a two weeks' engagement 25, opening in Cavalleria Rusticana and Said Pasha before a crowded house. Have You Seen Smith April 8.

At the Metropolitan 18-24 the stock co. in Caste was well patronized. The co. began week of 25 with My Precious Baby before a well filled house. Georgie Cooper and Laura Adams continue captivating every one with their bright and catchy songs.

The Portland Musical Club, with its usual enterprise, is arranging for a violin recital here soon by Lenora Jackson, who has scored so great a triumph in the Eastern States.

The Albina Dramatic co. presented The Only Girl at the Lyceum, Albina, 24, to a goodly audience for the relief fund of Summers Camp, Second Oregon.

Guy Catlin (Karl Kennett) has written the words and music of a very tuneful and catchy ballad, "Just We Two." O. J. MITCHELL.

TELEGRAPHIC NEWS

CHICAGO.

The Columbia Theatre Fire—Current Bills and Underlines—Items of Interest.

(Special to The Mirror.)

CHICAGO, April 2.

Of course the theatrical sensation of the week here was the total destruction by fire of the Columbia Theatre last Friday afternoon. It went up in a puff of smoke, and it is fortunate that there was no audience in the house. I knew the old Columbia by heart. It looked like a forest of timbers, when I used to pick my way over the beams in the wake of "Jack" Haverly, when it was being built. I wrote up the opening night, was there when Ellen Terry christened it "Columbia," and my last visit was to say good-by to Alice Nielsen on March 24, when the house was literally packed. And it was in ruins in half an hour after the fire started. A flock of new chorus girls at rehearsal chased into the alley, and Treasurer Harry Sommers was pulled from the box-office window just before the roof fell in. The Columbia Theatre was an architectural crime. The Rogers Brother were playing there and, while the theatre was burning, Manager James Jay Brady began to hustle for another house in which to finish the engagement. At 11 P.M. it was decided to open at Powers' to-night, The Surprises of Love, booked to appear there, being canceled by wire. Thanks to the efforts of the firemen, the stage was saved, and the costumes were but slightly injured. The chorus dresses were found intact.

Agent McCord, of the Columbia Theatre Amusement company, places the loss at $150,000, with insurance of $100,000; and says that they hope to secure the lot west of the theatre and to build a fine playhouse, ready for an October opening, if the labor troubles do not interfere. Manager Davis received many telegrams of sympathy, among them messages from Sir Henry Irving and Ellen Terry. The work on the new Illinois Theatre will now be pushed forward with great vigor. It is not yet known what will be done with Chris and the Wonderful Lamp, Irving and Terry, and other attractions booked at the Columbia, as the Auditorium is the only available place for them, but it is likely that Powers' will house them. Maude Adams will follow the Rogers Brothers next week in The Little Minister, and time will be arranged for Irving and Terry at Powers' for the week of April 23.

The March dinner of the Forty Club at the Grand Pacific Hotel last Tuesday was very enjoyable. Among the guests were Andrew Mack, John Drew, George W. Deyo, James Jay Brady, C. Dibdin Pitt, Sidney Booth, Arthur Byron, Harry Harwood, W. W. Tillotson, B. T. Ringgold, and Frank Lamb.

Owing to a severe attack of gout in a large toe, James A. Herne was obliged to knock off work last week at the Grand and go to New York for treatment. If possible, he will return. His part in Sag Harbor was taken by Frank Munroe, who is pleasing large audiences. After two weeks, May Irwin will follow in her new farce, Sister Mary, for a run. Richard Mansfield will succeed her for a return engagement, and then the Weber and Fields company will come from New York.

Just east of the Lyric last week, I noticed the prominent sign of a "ticket scalper," which read: "To-day, Kansas City, very low." And on the sign board of the Lyric, just above it, I read: "This week, Wicked London, 10, 20 and 30 cents." So London was lower than Kansas City.

With a farewell performance of Salammbo at the Auditorium last Saturday afternoon, M. Charley's French grand opera company said good-by to Chicago, probably for the last time. It was the end of the third week, and the season was for four weeks; but it is evident that Chicago would not patronize grand opera in a foreign tongue at even 10-20-30. There are very few real lovers of good music here. The swells will not pay less than $3 for a seat, and the "middle class" does not know the difference between Tannhauser and ragtime. Just cross Chicago off the grand opera list. M. Charley's French Grand Opera company is all right, but when a man, who ought to know better, talks to me about "Charley French's Opera company," I lose all hope for love of good music in this town.

Last night Manager Litt's company gave Sporting Life for the last time at McVicker's, and the company disbanded. Elita Proctor Otis will go East to appear in Woman and Wine. To-night, In Old Kentucky opened an engagement at McVicker's.

The Flying Dutchman was heard to-night at the Studebaker, the Castle Square Opera company following Tannhauser with it. Balfe's Bohemian Girl will be the next opera.

How Hopper Was Sidetracked followed Caught in the Web up at the Alhambra yesterday, and over at the Bijou the bill is Blue Jeans.

Hopkins' St. Louis Stock is still giving the Fraser version of Sapho at the Colonel's local theatre, and the people appear to stand it. It is understood that Quo Vadis will return to follow.

The last letter mailed from the Columbia Theatre was addressed to me. It was received the morning after the fire, and was a business letter from Manager Davis. At its conclusion he wrote: "Come over and see us. We have a warm show this week." And it was in transit when the house was burning.

At the Dearborn Theatre yesterday, the stock followed The Mysterious Mr. Bugle with The Wife, and it is announced that the next bill will be As You Like It, with Julia Stuart as Rosalind and Howard Hansel as Orlando.

Jack and the Beanstalk amused the youngsters last week at the Great Northern, where yesterday Secret Service opened before two large houses. Louis De Lange and Corinne follow next week in The Little Host.

Brother Jim Hutton joins in the Sapho craze this week, supplementing the Ott Brothers in All Aboard and a vaudeville bill with a version of the Daudet play "in twenty minutes," with Harry Mainhall, Louise Mitchell, Paul Cazeneuve, and Bart Wallace in the cast.

About fifty bogus passes were "nailed" at the Grand Opera House last week, and the forger was locked up.

After a two weeks' trip through the South the Thomas Orchestra returned last week, and gave its regular concerts at the Auditorium Friday afternoon and Saturday evening, with Katherine Fisk, the soprano, as soloist. This week Ben Davies, the London tenor, and the Mendelssohn Club will be heard with the orchestra.

Otis Skinner's successful season closed last Saturday night, and he reached Chicago yesterday to prepare for the forthcoming production of his new version of Stevenson's Prince Otto, for which Mrs. Skinner and Joe Buckley have been doing advance work in the way of arranging for scenery and costumes.

Byrne Brothers' Eight Bells followed The Irish Alderman over at the Academy of Music yesterday.

Amy Leslie, the talented dramatic critic of the Chicago *Evening News*, is dismantling her cozy flat, and making ready to "do" the Paris Exposition for her paper.

John Drew, author of the John Drew 5-cent cigar, did well at Powers' last week, and I may also report the same condition of affairs at McVicker's, where Andrew Mack, author of the Andrew Mack 5-cent cigar, held forth.

"BIFF" HALL.

PHILADELPHIA.

A Drop in Business—Current Attractions—General News.

(Special to The Mirror.)

PHILADELPHIA, April 2.

Business at the high priced theatres last week was disappointing. The exception was the Chestnut Street Opera House. N. C. Goodwin and Maxine Elliott played three weeks to nearly $36,000.

F. C. Whitney's production of Quo Vadis, that was booked at the Walnut Street Theatre for six weeks, will end its engagement this week, its third. Business has not been up to expectations. The Rounders April 9.

Mrs. Leslie Carter in Zaza closed her American tour at the Broad Street Theatre March 31. The attendance decreased during the last week. Mrs. Le Moyne in The Greatest Thing in the World has moved over from the Chestnut Street Theatre for this week. Broadway to Tokio opens April 9 for two weeks.

Francis Wilson in Erminie opened to-night at the Chestnut Street Theatre. The Girl from Maxim's April 11.

At the Chestnut Street Opera House Julia Marlowe plays her second engagement of the season in Barbara Frietchie. The Sign of the Cross April 9. Mask and Wig Club of the University of Pennsylvania April 16-21. Mr. and Mrs. Kendal April 23.

Cole and Johnson in A Trip to Coontown opened this evening at the Park Theatre to a large audience. It is an excellent company, with many good specialties. My Friend from India April 9. Creston Clarke April 16—indefinite.

A Female Drummer returned to the Auditorium this evening for a week's engagement, and repeated its former success. Favor and Sinclair in My Innocent Boy April 9, to be followed by Mrs. Fiske in Becky Sharp April 16. On account of the demand for seats the advance sale opens this week, and promises to break all records.

At the Girard Avenue Theatre the Durban-Sheeler Stock company presented East Lynne to a large and pleased audience. Walter Edwards and Rose Stahl have the principal roles. Jean Cowgill has been added to the company, and takes the part of Barbara Hare.

A Gilded Fool is presented by the stock company of Forepaugh's Theatre to good patronage. Next week, Frou-Frou.

Across the Pacific crowded the National Theatre to-night. It is an exciting melodrama in four acts, with elaborate mountings. Harry Clay Blaney, Howard Hall, Everett King, Pearl Seward, and Helen Burck have important roles. The City of New York is underlined.

Hands Across the Sea, with Mortimer Snow, Charlotte Tittell, and stock company, is the programme at the Standard Theatre. Business fair.

The Span of Life is at the People's. The Irish Alderman will follow. On the Stroke of Twelve April 16. The present lessees last week secured a further lease for five years, at an annual rental of $10,000.

At the Eleventh Street Opera House Dumont's Minstrels give the burlesques Soo-Soo's Great Concert Band and Are You Insured—Let 'er Go, to good houses.

Lew Hawkins was one of the big hits of the programme at the Grand Opera House last week. The star features this week are Neil Burgess, supported by Joseph Palmer in a scene from Vim, Mulambark's Arabs, O'Brien and Havel, Jones, Grant and Jones, Anna Teresa Berger, Tina, Wills and Collins, Speck Brothers, Farlardo, Collins and North, and Allen's Monkey Circus. Business continues up to the usual standard.

One of the most enjoyable programmes of the season is offered at Keith's, where people are turned away day and night. On the bill are The Girl with the Auburn Hair, Lydia Yeamans-Titus and Fred J. Titus, Isabelle Urquhart and company, Filson and Erroll, J. W. Winton, Mark Sullivan, M. and Madame Bruet-Riviere, Joseph Newman, Kherns and Cole, Markey and Stewart, Klein and Clifton, Deboe, Mack and Armour, Leon and Adeline, and biograph. A contract for twenty weeks has been signed by the great Lafayette, to appear on the Keith circuit.

S. FERNBERGER.

BOSTON.

The Vaudeville War Begins—Henry Miller Rebukes Talkers—Notes.

(Special to The Mirror.)

BOSTON, April 2.

In the United States Circuit Court, this afternoon, before Judge Colt, the case of Albert A. Hashim against B. F. Keith came up. Hashim brought action against Keith for an injunction to restrain him from securing performers who, he alleges, are under contract to him, by offering them a higher salary, and thus causing them to break their contracts. In the complaint Hashim alleged that Keith secured Lafayette, who, he claims was under contract to appear at the Boston Theatre, to-day. Lafayette is now at Providence, at Keith's Theatre there. Hashim had advertised Lafayette's appearance here to-day. Judge Colt decided not to hear the arguments to-day, and postponed the case until Wednesday.

Della Fox came to town and was taken ill, but recovered sufficiently to make her vaudeville debut at the Boston.

The police stopped sale of Sapho at the book stores to-day.

Annie Russell came to the Hollis to-night and opened an engagement of three weeks in Miss Hobbs. Miss Russell's personal hit was unquestioned, but there was also no doubt that Charles Richman and Mrs. G. H. Gilbert had much to do with the success.

A Runaway Girl drew a big house at the Tremont, where it had two successful engagements last season. James T. Powers had a great reception in his original character, and was funnier than ever. Paula Edwardes was seen again as Carmelita.

The absence of Miss Edwardes was noted at the Columbia, where Mam'selle 'Awkins opened a return engagement with Josephine Hall in the title-role. She plays it in an entirely different vein. Elfie Fay was on deck, and Mamie Gilroy's place was taken by Carolyn Heustis-Graves.

Thomas E. Shea was the dramatic newcomer at the Grand Opera House. He had a splendid audience to see him in The Man-o'-War's Man. The great call for that and Dr. Jekyll and Mr. Hyde put out of the question the possibility of seeing here this year his new plays, The Slaves of Sin, Sydney Carton, and The Voice of Nature.

Up at the Castle Square A Gold Mine was produced with a cast representing the very cream of the stock. The Castle Square proposes to take the palm for introducing Quo Vadis to Boston, and a dramatization by Marie Doran is now in preparation for production immediately after a week of The Private Secretary.

Henry Miller is now in his last week but one of his engagement at the Museum with The Only Way. Mr. Miller took summary action one night last week to rebuke a chattering party in a box, and rang down the curtain in the middle of an act.

Coralie and Co. continues at the Park.

At the Bowdoin Square this week The Still Alarm is presented by the stock, and to-morrow night they are going to give away photographs of E. L. Snader as souvenirs.

At the Grand souvenir photographs of Virginia Thornton were given away to-night to supplement the attractiveness of the performances of The Hoop of Gold by the stock.

Marie George is in great luck, and her many Boston friends have been congratulating her on the engagement to go to London to play the second character to Edna May in An American Beauty. She was in New York rehearsing most of last week, but returned to appear in the final performance of The Rounders at the Columbia.

College theatricals will be prominent in Boston from now on. First come the Technology boys with their production of The Medicine Man at a matinee at the Hollis this week, for which they have been coached by Janet Edmonston Walker. Then the Pi Eta boys will give a matinee at the Tremont, and the Hasty Pudding players will take a week at the Park. James Gilbert has been directing both of these.

S. Goodfriend was in New York most of last week, but has returned to look after the press interests of The Only Way and Coralie and Co.

Thomas E. Shea's company will rest here during Holy Week. The Alice Nielsen company will also rest during that week, spending the time in Boston preparatory to opening at the Museum.

Denman Thompson and George W. Ryer's play, Our New Minister, will have its production at the Malden Auditorium in May.

Rumor has it that the ballet, Progress, may be transferred to the Boston from Koster and Bial's.

A. M. Sheehan, business-manager of the Tremont, has received many expressions of sympathy from friends on the death last week of his aged mother.

They have a novelty in the promenade of the Columbia in the form of an orchestra of young ladies, under the leadership of Max Bachmann.

Kate Ryan, for so long a valuable member of the old stock at the Museum, gave a recital of plays last week, and was splendidly received. The feature was Miss Ryan's reappearance in Drifted Apart, in which she had valuable assistance from N. H. Fowler, of the Castle Square.

The Boston Theatrical Exchange, organized at Kittery, Me., on March 17, a Maine corporation, has Boston men for officers in F. L. Jones, president, and J. H. Reniger, treasurer. According to the certificate filed at Augusta, the capital stock is $500,000, but nothing is paid in. Its purpose is for "conducting a legitimate theatrical and amusement business."

Wedding bells will ring merrily at the Castle Square next Sunday, for on that day Leonora Bradley, one of the most popular members of the company, is to be married. Leonora Guito plays this week the part for which Miss Bradley was originally announced.

Papers have been finally signed by which A. H. Chamberlyn becomes lessee of the Columbia for a term of years.

Mary Young has entirely recovered from her attack of the grip, and has returned from New York.

John J. Osborne, assistant treasurer of the Park, is dangerously ill with pneumonia.

Mrs. Mark Price is the recording secretary of the Boston Political Class.

Maud Daniels is out with a letter to the *Herald*, urging a better street car service, so that tired workingmen may be sure of seats while going to and from work.

JAY BENTON.

WASHINGTON.

Summer Stock Uncertain—Bogus Passes for May Irwin—Current Bills.

(Special to The Mirror.)

WASHINGTON, April 2.

Anna Held in Papa's Wife was welcomed cordially on her return to-night at the Columbia Theatre by an audience that filled the house. The changes made since the comedy's first presentation here have improved it immensely. Miss Held was charming, and her songs received many encores. Charles A. Bigelow shares in the honors, and Eva Davenport, Henry Bergman, George Marion, and others made successes. Frank Daniels, whose engagement last week was remarkably large, comes back again next Monday night for another week in The Ameer.

At the New National The Bostonians opened in The Viceroy, which is new here. Robin Hood and The Serenade will be given during the week. N. C. Goodwin and Maxine Elliott follow.

A Black Sheep, with William Devere heading the company, opened to a good house at the Academy. Mr. Devere is assisted by Alice Holbrook, George Allen, Barry Maxwell, Gilbert Girard, the Beesons, Bertha Boardman, Anna Kenwick, and Edith Cranford. A Guilty Mother next week.

The Lafayette Square Opera House is again dark, and nothing is announced for the coming week.

The Columbia Theatre held a large audience Sunday night when Haley's Military Band gave a pleasing concert. The soloists were Blanche Wood, Lilian Koechling, Margaret Koontz, and Norman Daley.

The police are looking for the sellers of a number of bogus lithograph passes for May Irwin's engagement at the New National last week.

As a matter of fact, there were no lithograph passes given out for Miss Irwin's engagement, which was the largest she has played in this city.

Geoffrey Stein has returned home after a season with A Bachelor's Honeymoon. He will join Eugenie Blair for a Spring and Summer season at Cleveland, O., commencing April 16.

Mary Helen Howe will sail for Paris in June for a six month course in musical training with Madame Marchesi. Miss Howe will be one of the soloists at the Choral Society's concert next month.

The plans for a Summer stock company at the Columbia Theatre are twisted, and it is doubtful now if the season will occur. At all events, Blanche Bates will not appear with the company.

The Forepaugh and Sells Brothers' allied shows are announced to exhibit here April 25 and 26.

JOHN T. WARDE.

ST. LOUIS.

Castle Square Company in Lohengrin—Success of Quo Vadis—Changes of Bill.

(Special to The Mirror.)

ST. LOUIS, April 2.

The Castle Square Opera company at Music Hall began the twenty-first week of the most phenomenal operatic season ever known in St. Louis this evening in Lohengrin, this being the first Wagnerian opera offered by the St. Louis branch of the company. The performance was brilliant in every detail. Mr. Savage sent us perhaps the best cast of the season, and with the magnificent work of the chorus, it will no doubt place the Lohengrin week at the top of the long list of successes. In the casts this week we find many St. Louis favorites: Yvonne de Treville, Adelaide Norwood, Frances Miller, Mary Link, E. N. Knight, Francis J. Boyle, Frank H. Belcher, Joseph F. Sheehan, William E. Van Wegener, Harry Lockstone, and Homer Lind. Music Hall will be dark Holy Week, but will reopen Easter Monday with Tannhauser.

John Drew made his first appearance here this season at the Olympic this evening in The Tyranny of Tears. In his support are Isabelle Irving, Ida Conquest, Georgia Mendum, Arthur Bryon, Harry Harwood, and Frank E. Lamb. Ada Rehan April 9.

Andrew Mack opened a week's engagement Sunday night at the Century in The Last of the Rohans. His company includes B. T. Ringgold, Edwin Brandt, George W. Deyo, Jennie Satterlee, Georgia Olp, and Josephine Lovett. Next Sunday, the Rogers Brothers.

Colonel Hopkins' Chicago company gave us a splendid production of Quo Vadis last week; in fact it was considered the most elaborate stock production ever put on here. The business was enormous. The house was packed at every performance. Assistant Manager Robinson told me they sold over 4,000 admissions a day for the whole week. The bill continues this week, and in addition Lawrence Hanley and Victory Bateman are doing the balcony scene from Romeo and Juliet.

The bill at the Columbia this week is specially strong, including the following well-known artists: The Four Cohans, presenting George M. Cohan's latest farcical success, The Governor's Son, Rossow Midgets, Merkel Sisters, Yorke and Adams, Ethel Levey, Charles T. Aldrich, Fred Niblo, Ramza and Arno, Charlie Rossow, the Burtons, Zimmer, Clarence La Monte, McNabb and Sassaria, May Douglass, and the kinodrome.

Manager Garen has Vogel and Deming's Minstrels, a very popular attraction, at Havlins' this week. Arthur Deming is a St. Louis boy, and is a clever burnt cork monologist. Other specialty artists are George Jones, John Queen, O'Brien troupe, Ollie Young, three Petits, Bentham and Byrne, Aldo and Milton, and Olvio. A Romance of Coon Hollow follows.

Human Hearts came to the Grand Sunday afternoon for a week's stay. The Girl from Chili next week.

At the Standard we have the American Burlesquers, headed by W. B. Watson and Jeanette Dupre. In the olio are the Brothers Robinson, Mildred Murray, the Sisters Monroe, George B. Scanlon, Pearl Stevens, and George H. Diamond. The Merry Maidens are underlined.

Orley E. Haskins has succeeded Wilfred Lacroix as assistant treasurer of the Columbia.

A testimonial concert was tendered Professor Weil, conductor of Weil's Concert Band, at the Olympic Sunday afternoon. The soloists were Mae Estelle Acton, soprano, and Eleanor Stark, pianist. This closes Professor Weil's very successful concert season.

W. D. Cave, treasurer of the Century, is to have a benefit Saturday night. Mr. Cave is very popular, and his many friends will no doubt give him a crowded house.

J. A. NORTON.

BALTIMORE.

Frank Daniels at Ford's—Stock Company in a Scrap of Paper—Other Houses.

(Special to The Mirror.)

BALTIMORE, April 2.

Frank Daniels made his first appearance in Baltimore in The Ameer at Ford's this evening. This opera proves to be one of the best vehicles Mr. Daniels has had. The libretto is bright and the score abounds in delightful melodies. Supporting the star is a competent company that includes Owen Westford, William Corliss, Will Danforth, George Devoll, Helen Redmund, Norma Kopp, Kate Uart, and others. Local attractions next week. Anna Held in Papa's Wife will be the Easter week attraction. She will be followed by N. C. Goodwin and Maxine Elliot.

The Sign of the Cross is at the Academy this week. Adolf Philipp and his German players in Ein New Yorker Brauer next week.

A Scrap of Paper is this week's bill at the Lyceum Theatre. It is delightfully presented by the Stock company. The frames of photographs of the Lyceum Stock company which have been shown about town all the season, are to be the souvenirs at the Wednesday and Saturday matinees this week. Manager Albaugh has fifty of these frames, and he has devised a plan for giving twenty-five of them away on Wednesday afternoon and the same number on Saturday afternoon. The theatre will be closed Holy Week. Easter week will mark the farewell performances of the company.

On the Stroke of Twelve is given at the Holliday Street Theatre this week. It is well presented by a company in which Lydia and Clara Knott, George Welch, and Augustus

Halback have prominent parts. Uncle Tom's Cabin will be the next attraction.

Ernest Seton-Thompson will lecture at the Academy of Music next Thursday afternoon on "The Personality of Wild Animals."

A special performance was given at the matinee at the Lyceum Theatre on last Saturday, when the regular play was preceded by two acts of Ingomar. Robert Haines and Sarah Truax appeared in the principal roles. Both scored successes. Miss Truax made a charming Parthenia.

The annual meeting of Baltimore Lodge No. 7, B. P. O. Elks, was held on Wednesday evening last. Joseph B. Casey, the retiring Exalted Ruler, was presented with a magnificent watch and chain with diamond locket. The presentation address was made by William J. O'Brien, Jr., who is Baltimore's candidate for Grand Exalted Ruler of the order at the election to be held next July at Atlantic City.

Julia Marlowe gave an informal reception last Wednesday night on the stage to members of the Dramatic Arts Club.

Mrs. Amos Harryman scored a great success as the soprano soloist at the Sousa concert last week. She came on as a substitute for Blanche Duffield, who was ill.

A benefit was given to Scott Cooper at the Lyceum Theatre last Saturday night. Mr. Cooper has been a member of the Lyceum Stock company from its beginning, and his work has always been commendable.

This will be the last week of the season at the Zoo. An attractive programme is given, and the attendance tests the capacity of the large auditorium. HAROLD RUTLEDGE.

CINCINNATI.

Mansfield at the Grand—Other Bills—May Music Festival.

(Special to The Mirror.)

CINCINNATI April 2.

Richard Mansfield in The First Violin was greeted to-night at the Grand by a very large audience. It was the first presentation here of this play, and the star scored a decided hit as Eugen Courvoisier. To-morrow Cyrano de Bergerac will be produced, and later on Beau Brummel and Dr. Jekyll and Mr. Hyde. Henry Irving and Ellen Terry next week.

The Pike company is back again after a week's absence, caused by Mrs. Fiske's engagement. The Tree of Knowledge is the bill, and it received its initial local performance yesterday. It is almost unnecessary to say that each one in the company did well. The attendance was large. Next week Quo Vadis.

The Lyceum has For Fair Virginia, with Russ Whytal, the author-actor, in the leading role. In an excellent company are Helaine Hadley, Angeline Pullis, C. H. Geldart, Charles Halton, Joseph Dingeon, James Melville, Alexander Stewart, George Walters, Claude Cooper, Myadart Starin, and Isabel Barriscall.

Brown's in Town attracted crowds to the Walnut, where it is being acted by a company that includes Mark Swan, Jessie May Hall, Maud Knowlton, Monica Lee, L. C. Horn, W. Cullison, Fannie Midgeley, and F. Ebner.

Uncle Josh Spruceby is at Heuck's.

The biennial musical festival will be held at Music Hall week of May 8. Theodore Thomas is to be the musical director.

Becky Sharp has been the dramatic treat of the year, and Mrs. Fiske at the Pike last week won the unstinted approbation of the keenest critics. In her acting she is as great in what she does not do as in what she does. She has endowed the role of Becky Sharp with a wealth of grace and witchery, and has given to it deft, artistic touches until she makes us see for ourselves the power that Becky wielded over men. Becky Sharp is a creation equal to Tess. And the company! Could any one realize the role of Rawdon Crawley as does Maurice Barrymore? But every one was good. Each had stepped forth from the pages of "Vanity Fair" onto the stage of the Pike, or perhaps it were better to say that "Vanity Fair" was at the Pike.

WILLIAM SAMPSON.

QUO VADIS AT TWO THEATRES.

Quo Vadis was a long time in reaching New York, but now two dramatizations of Henry Sienkiewicz's novel are announced for production next Monday night. There has been an exciting race between the respective managers to be first in the field.

Early last week announcement was made that Sosman, Landis and Hunt, of Cincinnati, would produce at the Herald Square Theatre, on April 16, following the engagement of Mary Sanders in Little Nell and the Marchioness, a dramatization of Quo Vadis, by Jeanette L. Gilder, that has the authorization of the author, with whom Miss Gilder shares her royalties.

Upon the heels of this came the statement that F. C. Whitney, manager of the version of Quo Vadis made by Stanislaus Stange, that has won much success in Chicago and other cities, had secured time for his attraction at the New York Theatre, beginning April 9, one week earlier than the Herald Square's production. The original intention had been to defer the local appearance of Mr. Whitney's production until next season.

Sosman, Landis and Hunt thereupon announced that their company would also open on April 9, they having secured the last week of Mary Sanders' time. R. E. Johnson, Miss Sanders' manager, was quoted as saying that he would not give up the week, but at the Herald Square last evening it was stated that a satisfactory arrangement had been made.

The cast for the Herald Square production will be as follows:

John Blair, E. J. Morgan, T. B. Bridgeland, Frank Currier, William Herbert, Harrison Armstrong, Myron Calice, Howard Truesdale, Robert Gemp, W. B. Rassons, Horace Pell, Joseph Dumery, Bijou Fernandez, Hattie Russell, Grayce Scott, Minnie Monk, Anna Barkley, Engel Sumner, Jane Marbury, and Gertrude McGill. Napier Lothian, Jr., is stage-manager.

Smoking and drinking will not be permitted at the New York during the engagement of Quo Vadis. Broadway to Tokio, the New York's present attraction, will go on the road, opening in Philadelphia April 9.

OLDEST AMERICAN ACTRESS DYING.

Mrs. Maria B. Wilks, the oldest living American actress, is lying at the point of death at her home in Philadelphia. She was born in 1816, and, early in her professional career, married R. H. Wilks, the actor, who died some years ago. Her son, E. P. Wilks, who recently appeared at the Herald Square Theatre in Naughty Anthony, went to Philadelphia last week to remain with her until the end.

THE THEATRES OF INDIA.

Max Berol, manager of Konorah, continues his descriptions of a theatrical world little known to Americans, in the following letter:

Though I have given, in previous letters, detailed descriptions of the theatres in every English-speaking community north of the equator between San Francisco and Calcutta, with the single exception of Tientsin, China, which I did not reach, it would be folly to attempt the same thing of India, where the list of theatres exceeds 200. It will be far more useful to any one intending a tour of the Orient, and far more interesting to other readers, to give merely a general survey of theatrical affairs, the traveling facilities, the difficulties met with and the average expenses incurred in touring India. To do this it will be best to divide the theatrical towns of India into four classes, namely, capitals, civil stations, military cantonments and hill resorts. To this may be added a fifth class, available to many companies and profitable to those that can take advantage of it, the private performances at the courts of the various native princes, Maharajahs, Nawabs (or Nabobs, as they are often called), Rajahs, Nizams, and so on. Being immensely wealthy, lavish with their money, and generally good English scholars, successful performers have but moderate difficulty in arranging for well paid court performances, for which sometimes special theatres are built and all facilities accorded. It is part of an advance agent's business here to obtain these engagements. Madame Konorah has so far only had opportunity of playing before two of these, the Maharajah of Darbhunga and the Nawab of Dumdumrao, but if time allows before the hot season, we will try to reach some of those farther in the interior.

The hill resorts are the refuge of the Europeans from March to September, and these places, situated at the foot of the Himalayas, are, of course, profitable only during the season. On April 1 the vice-regal court adjourns to Simla, and from all over India the exodus begins to Mussourie, Dargeeling, Simla, Naini Tal, Murree, Coonoor and twenty other places, each of which has a fairly well equipped theatre, generally under the auspices of the Amateur Dramatic Club. Simla and a few others have stock companies part of the season. With the civil stations, by which the district gubernatorial seats, the railroad divisions, locomotive works and so on are meant, and the military cantonments, I must deal in later letters, as they furnish interesting details.

Of the capitals the most important is Calcutta, with nearly 10,000 Europeans and many Eurasians. Of the theatres the Royal holds the first rank, not in capacity, but in prestige; the Opera House is the largest; then follows the Corinthian, the Star, the Classic and the Minerva. All but the first two are most of the time occupied by native or by Parsee companies. The prices of admission are rupees 1, 2 and 3 (35 cents to $1); at the Royal higher prices are charged, the parquet stalls being rupees 4 ($1.40) and the boxes, that encircle the entire balcony, rupees 5 ($1.75) a seat. At the Classic a Hindoo company is at present playing Shakespeare in Hindoostanee, Romeo and Juliet being presented as Turquoise and Rose, and Shylock as The Money Lender. The translations are said to be very scholarly. At the Theatre Royal, Konorah, the Modern Witch, has just closed a ten nights' engagement, following the three months' run of the Henry Dallas repertoire company. This company has done a phenomenal business. Of their repertoire this season The Geisha and The Sign of the Cross have been most successful, as both were superbly mounted. A Runaway Girl, The Musketeers, The French Maid, The Sorrows of Satan, The Notorious Mrs. Ebbsmith, Charley's Aunt, Moths, His Excellency the Governor, Pink Dominoes, Harbor Lights, The Masqueraders, the Drury Lane pantomime, The Babes in the Woods, completed the list. The company has forty people besides the orchestra, and is booked for a long run next season. The rental of theatres varies with the house. That of the Royal is 600 rupees ($200) a week, which includes only lighting (electricity) and cleaning. All attachés are engaged and paid by the company. Ticket sellers are 2 rupees, ticket takers and ushers 1 rupee a performance; an orchestra of twelve men 200 rupees a week; stage carpenter, 18 rupees a week; stage hands, 1 and 2 rupees. All of these are natives. Sharing terms are unknown in the Orient. At Bombay, the second place of importance, the Tivoli is the principal theatre, the Gaiety and Novelty playing native companies part of the time. At Madras, the capital of Southern India, there is but one European theatre, called the Public Hall. In conclusion, I will add that billing is resorted to more extensively in India than in Japan or China, the posting being cheaply but well done, though for some stands a weekly rental must be paid by the company. Newspaper advertising costs about 2 rupees (75 cents) an inch a day, display being tabooed and advance locals hard to obtain. Lengthy and fair criticisms are given liberally. The Konorah company left for the interior Feb. 24 and opens at Allahabad Feb. 28.

ACTORS' FUND BENEFIT.

A matinee performance for the benefit of the Actors' Fund was given at the Montauk Theatre, Brooklyn, last Friday afternoon. The bill was an exceptionally strong one, and all save one of the artists advertised appeared. Francis Wilson and his company presented the second act of Erminie, and the star was warmly applauded as were also Pauline Hall and Lulu Glaser. Mrs. Kendal and her company appeared in the one-act drama, The Cape Mail. In the vaudeville part of the programme appeared Etta Butler, mimic; J. Aldrich Libbey, ballad singer, and James Richmond-Glenroy, monologue artist. The Village Choir of the 'Way Down East company sang several numbers that were highly appreciated by the audience, and the Pickaninny Band of the In Old Kentucky company made a hit with their selections. Marshall P. Wilder told funny stories to such good purpose that he was recalled again and again. The music was supplied by Hyde and Behman's orchestra, under the direction of William E. Slafer. A committee of well-known professional women sold flowers at the door and succeeded in realizing a goodly sum by their efforts. The committee consisted of Mrs. E. L. Fernandez, Ella Salisbury, Louise Galloway, Nina Farrington, Ella Kenny, Anna Robinson, Mabel Florence, Leslie Bingham, Gertrude Perry, and Lillian Norris.

ENGAGEMENTS.

Aida Blair, to succeed Elita Proctor Otis in the lead in Sporting Life.

Mamie Gould, for The Casino Girl.

Floye Redledge, for the London production of An American Beauty.

For Woman and Wine: Mabel Eaton, Lottie Mortimer, Grace Howard, Irene Vera, Howard Kyle, M. A. Kennedy, Frank Hatch, Franklyn Roberts, Daniel Halifax, and Alexis L. Gisiko.

John W. Rankson, for Dangerous Women.

June Stone, for the London engagement of The Whirl of the Town.

For Robert F. Walter's All Aboard, George Kingsbury, Joe M. Allen, Billie Wren, Harry McCoy, Tom Pattinson, Al. Thomas, the Gillette Family, Fern Melrose, D'Arville Sisters, Annie Wren, Della Wren, Grace Kimball, Harriet Morton, Madge Turner, Belle Goldin.

Percy Plunkett, re-engaged for Jewilliker Hay in Tennessee's Pardner next esason, with Arthur C. Alston. He is now in town giving lessons in boxing.

GOSSIP.

Agnes Fuller, of the D'Ormond-Fuller company, was taken ill on Tuesday at Marlboro, Mass. Marie Morton played her part, Anne of Austria, in The Three Musketeers on Tuesday and during the week appeared successfully in Miss Fuller's roles.

Ed W. Rowland and Edwin Clifford, who for two seasons have successfully handled The Heart of Chicago, will next season place upon the road a new play, The Game Keeper, by Con T. Murphy, starring Smith O'Brien. The scenery and printing are already under way, and the season is nearly all booked in popular price theatres.

James Young, during his recent engagement in Raleigh, gave a lecture at the Executive Mansion of North Carolina before Governor and Mrs. Russell and a number of their invited friends, including the Woman's Club of that city. At the conclusion of his lecture Mr. Young said: "Byron stood alone in the history of literature, from the fact that he was both the troubadour and warrior, the singer and doer, the poet and the man of action. If Byron sang of Greece and her woes he also took up arms in her cause and died in her defense, thereby the active functions harmonized with and added fresh luster to the contemplative." In the evening Governor Russell occupied a box to witness Mr. Young's performance of Byron. The company closed ten days ago for the Lenten season, and will reopen in Easter week at Washington, D. C., proceeding from there on a Spring tour of several weeks.

Emily Dodd, leading lady of The Sorrows of Satan company, who was very ill during a portion of the company's St. Louis week, has completely recovered and resumed her role.

Elly Coghlan was removed to Bellevue Hospital yesterday. She recently had the measles, and is said to be suffering from a relapse.

Mrs. W. J. Florence occupied a box at the Grand Opera House, this city, last week on the opening night of What Happened to Jones. Her daughter, Josephine Florence Shepherd, was in the cast, playing the spinster sister.

Colonel William F. Cody (Buffalo Bill) came to town last week, after a visit to Buffalo, in the interest of the new Shoshone Mining Company, capitalized at $1,000,000, of which he is president.

George Bowles, business-manager of the Alice Nielsen Opera company, was in town for a few hours yesterday.

Mabel Taliaferro will have a prominent part in Liebler and Company's production of Joseph Arthur's new play, Lost River.

D. V. Arthur is seriously ill with the grip at his apartments in this city.

Julia Connolly, sister of Sadie Connolly, the unctuous Irish character comedienne, is recovering from a recent stroke of paralysis.

Evelyn Selbie who is in her second season with Remember the Maine, closes April 26. On June 2 she will sail for London, visiting the Paris Exposition before her return.

William Burress replaces Richard Carle as stage-manager of Mam'selle 'Awkins, beginning with its Boston engagement.

The change in the management of the Herald Square Theatre will not affect the production there, in September, of Arizona. Nearly all of the principals in the company have been re-engaged, including Theodore Roberts, Edwin Holt, Vincent Serrano, Eleanor Robson, Medora Andrews, and Mattie Earle.

A children's carnival was given last Sunday evening at the Lexington Avenue Opera House, in which a hundred diminutive singers and dancers took part.

Helen Redmund, Norma Kopp, Kate Uart, and nearly all of the other members of the Frank Daniels company have been re-engaged for the Pacific Coast tour of the organization in The Ameer next season.

Mrs. Henry C. De Mille will sail for Europe on June 23.

Harry B. Smith has booked a route for his Summer vacation tour that evidences a predilection for long jumps and short engagements. He will sail for Europe on April 10 and will return on May 2. He will sail again for Europe on June 7, and on Aug. 26 will return to this side with his family.

Chauncey Olcott and his company will, as usual, rest during Holy Week. Their tour in A Romance of Athlone will be resumed on Easter Monday.

It is rumored on the Rialto that William G. Stewart, late of the Castle Square Opera company, will try to arrange a term of light opera productions at the American Theatre next season.

THE ELKS.

The Louisville, Ky., lodge has re-elected all of its officers for another year. At the election Exalted Ruler R. W. Brown was presented with a silver service.

Charleroi, Pa., Lodge, No. 494, initiated two new members March 28, after which a social session was held.

The following officers have been elected for the ensuing year by the Knoxville, Tenn., lodge: Exalted Ruler, John W. McGrath; Esteemed Leading Knight, Thomas J. Donahue; Esteemed Loyal Knight, John H. Parrett; Esteemed Lecturing Knight, Robert H. Cate; Secretary, John E. McMillan; Treasurer, William J. Freeman; Tyler, James A Campbell; Trustees, Frank Seaman, Charles M. Cooley, W. A. McBath.

The arrangements for the Street Fair that will be held under the auspices of the Portsmouth, Va., lodge, May 7-12, are progressing satisfactorily.

A movement for the organization of a lodge at La Salle, Ill., is under way. Dan F. Cline, of the bill-posting department of Ringling Brothers' Circus, is the promoter.

Schenectady, N. Y., Lodge, No. 480, elected the following officers March 26: Exalted Ruler, Daniel Naylon, Jr.; Esteemed Leading Knight, Ellsworth H. Cohen; Esteemed Loyal Knight, Charles H. Benedict; Esteemed Lecturing Knight, Charles H. Hayes; Secretary, Harry S. Estcourt; Treasurer, James W. Yelverton; Tyler, William J. Minkler; trustee for one year, A. J. Quackenbush; trustee for two years, T. Low Barhydt; trustee for three years, Charles Brown. The lodge will give a banquet about April 20 in honor of its first anniversary.

The annual benefit of the Manchester, N. H., lodge occurred March 26-27. Maritana was sung by local amateurs, with the exception of Blanche West, of Boston, who took the title part.

New York City Lodge, No. 1, elected the following officers March 25: Edward Leach (re-elected), Exalted Ruler; Hubert De Lappe, Esteemed Leading Knight; William Hartman, Esteemed Loyal Knight; F. J. Tuthill, Esteemed Lecturing Knight; George W. Anderson, Secretary; B. T. Spraudy, Treasurer; John McGowan, trustee for three years.

A lodge was instituted at Columbus, Miss., recently, with seventy-five charter members.

Elmira Lodge, 62, will hold a street fair, carnival and trades exposition, July 2-7. Dan Quinlan, now of Al. G. Field's Minstrels, and a member of the lodge, will be director-general.

Jersey City Lodge, No. 211, elected these new officers March 26: Exalted Ruler, William Cunningham; Esteemed Leading Knight, John Moody; Esteemed Loyal Knight, Charles H. Smith; Esteemed Lecturing Knight, James Murray; Secretary, Robert McDonald; Treasurer, James F. O'Mealia; Trustee, Enoch J. Smith; Tyler, James Johnson; representative to Grand Lodge, Christie J. McCabe; alternate, P. T. Powers; physician, Dr. Nevin.

PROFESSIONAL DOINGS.

Eleanor Franklin, whose portrait appears above, has made an uncommon success this season as Jeanette Gross, the wronged wife, in The Moth and the Flame, with Herbert Kelcey and Effie Shannon. The role is one that demands utmost delicacy in handling, and Miss Franklin's forceful, appealing work has brought into prominence a character that easily makes but small impression. By her impersonation, however, the sympathy of the audience is instantly won and an indelible memory of the character is established in every mind. At each point played by the company this season Miss Franklin has gained hearty praise from the critics. This fact is the more notable in that the present is Miss Franklin's first season on the stage. She is appearing in The Moth and the Flame at the Grand Opera House this week.

Mark Fenton and Mart E. Helsey have chartered Robert Elliott's steam yacht *Best Yet* and will cruise in Canadian waters during the Summer.

Kate Claxton's creditors met on Friday at the office of a referee in bankruptcy in this city. Miss Claxton averred that the play, The Two Orphans, is the property of her son-in-law, who receives no royalty for its production, versions other than that used by her now being employed.

Edward Michael, personal representative for Mrs. Langtry, sailed for England last week. Mrs. Langtry, he said, will present The Degenerates upon returning to London, and follow it with a new play by Robert Buchanan.

A balloon used to advertise The Great Ruby at the Fourteenth Street Theatre lit upon the Sixth Avenue Elevated Railway tracks last Thursday and made itself at home. Traffic was stopped for some time before the balloon was persuaded to move on.

H. Halsey Sterling exhibited reproductions of London Royal Academy paintings at the Bijou Theatre last Thursday afternoon.

The annual meeting of The Strollers occurred in this city last Thursday, when Richard Mansfield, John Jacob Astor, William K. Vanderbilt, Sr., Oliver Ames, Franklin Bartlett, C. C. Taylor, General Charles F. Roe, General McCoskery Butt, Whitelaw Reid, Richard H. Hunt, George W. Smalley, Oliver Harriman, Jr., Goelet Gallatin, and J. R. Drexel were elected to membership.

The news of the complete recovery of Bettina Girard was welcomed along the Rialto last week with no less surprise than genuine gratification. For several years Miss Girard has been the victim of a most unfortunate malady, and it was feared that she would never be herself again. Five months' treatment in a sanitarium, however, has effected an absolute cure, and Miss Girard is able to return to the stage with the health and spirit that were hers ten years ago.

Mlle. Molka-Kellogg has secured $60,000 in subscriptions for the scheme of her father, Charles D. Kellogg, to establish a woman's hotel in this city.

In H. A. Du Souchet's action brought to restrain Henry B. Sire and May Irwin from interfering with a production of his play, The Swell Miss Fitzwell, with Flo Irwin in the title part, a justice decided last week that the play had been sold, not leased, to Mr. Sire and the contract must be reconsidered. Decision on the injunction asked was reserved.

Arthur C. Alston has released Katherine De Barry from The Sorrows of Satan, in order that she may accept a Summer stock engagement with Eugenie Blair in Cleveland.

The tour of Tennessee's Pardner next season will be of about forty weeks' duration and will extend from Portland and Montreal to Baltimore and to the Northwest. Thirty weeks have already been booked, more than half of which are in week stands.

The company that will support Henrietta Crosman in Bronson Howard's One of Our Girls will begin rehearsals in New York to-morrow (Wednesday), opening on April 16. During her tour Miss Crosman will produce a new play, recently purchased by her manager, Maurice Campbell, which may be seen in New York next Fall. Miss Crosman's Spring season will last eight weeks.

A benefit performance for the mother of the late Ernest Tarleton will be given at Daly's Theatre on April 17.

Grillparzer's play, Sappho, was revived last Wednesday at the Germania Theatre with Anna Fuehring in the title-role. Many curious folk were considerably disappointed to learn that the Grecian Sappho of Grillparzer's tragedy and the Parisian Sapho of Daudet and Clyde Fitch were quite different persons.

The Lyman Twins, in A Merry Chase, closed their season at Paterson, N. J., on March 28, after thirty-two weeks of excellent business in the West and part of the East. The company closed because of the ill health of one of the twins, who has been threatened with typhoid fever.

Harry H. Foresman, of 'Way Down East, was married at his home, Williamsport, Pa., March 27, to Caroline McMullen, of the same company. The company played Williamsport on the same night, and during the performance the newly married couple were presented by their fellow-members with a silver tea service, and by the Elks with a handsome floral piece. Later Mr. Foresman gave a supper at the Hotel Updegraff.

New York Day by Day is almost completely booked for next season in the low price theatres. The tour will begin late in September.

Louis M. Frey, late manager of the Lyceum Theatre, Brooklyn, will send a reertoire company on the road next season through the New England and Middle States.

Louis Miller is a busy man nowadays. Besides booking The Sunshine of Paradise Alley for next season, he is also arranging to send out The Two Sisters with an elaborate production, and is booking Denman Thompson and George W. Ryer's Our New Minister, which opens the new Malden, Mass., Auditorium, on May 5.

Frank Monroe is playing James A. Herne's role in Sag Harbor during Mr. Herne's absence from the cast to have an operation performed on his foot.

Mr. and Mrs. Bronson Howard will sail on April 21 for Europe, where they will spend the Summer.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Telephone number, 621 38th Street.

Registered cable address, "Dramirror." Atlantic Cable Code used.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St., and Scott's Exchange, 3 Northumberland Ave., Trafalgar Square. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

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Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - - - APRIL 7, 1900.

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THE DALY SALE.

THE sale of the DALY library must have given several persons who themselves are more or less industrious in the collecting of valuable books and the making of ordinary books valuable new ideas as to the indefatigable man who will live in the history of bibliography, yet who was among the most active as well as among the most intelligent of men in theatrical management during the greater part of two generations. AUGUSTIN DALY'S vocation was that of the theatre, his greatest avocation that of the bibliophile. The theatre is the better for his labors in it, and the world of imperishable books owes something notable to his work as a collector and an elaborator.

Few among the more prominent of book collectors have ever been so industrious in their vocations as DALY was. The attention he gave to and the hours he spent in the theatre would have wearied as well as satisfied any other theatre manager. But as he was a great lover of the literature of the theatre—the antique as well as the current—the labors of his avocation fell sympathetically in with his regular work, which they foiled as well as enriched.

The DALY library that has just been dispersed amazed all book lovers for its extent and its richness as well as for the original effort put upon it. Of course Mr. DALY employed experts in many fields of collection, extension and elaboration, yet his was the mind that aspired to certain achievements which the library represented and his was the careful supervision that made those achievements remarkable. The book lovers who have been spending lifetimes in their own collections were astonished not only by the results of Mr. DALY'S energy and enterprise, but the comparatively short time that had been involved in the collection was a source of wonder. It is only about twenty years ago that Mr. DALY disposed of his first library, which was unusually rich and voluminous.

A great deal of interest to bookish men will be written, sooner or later, about this sale of the DALY library. One of the things impressed by it was the fact that bibliography, of which but one branch was largely represented in this collection, is a wonderful science, of which no single man is master.

EDUCATIONAL DRAMA.

ACCORDING to the Chicago *Times-Herald*, a labor drama to show the public the good features of trades-unionism is to be put on the stage in that city under the auspices of the machinists' organization.

During the last Presidential campaign, it is remembered, the managers of one of the parties produced in the West a play which was intended to convert the public to the doctrines of the particular party whose principles it illustrated. This play had a very short life.

The theatre is a place in which lessons may be conveyed if the lessons are disguised by or subordinated to a prime dramatic story well pictured and acted. When the "lesson" dominates the play, the usual result is failure. The public likes its medicine sugar-coated, and prefers to take its drama straight.

ADVERTISING.

THE question of the relative values of theatrical advertising in newspapers and by means of pictorial or other printing posted to catch the passing eye receives more or less attention from and is the subject of thought by managers generally at all times, owing to its importance. But just now newspapers here and there are discussing it, and it is natural that newspapers should dwell upon their own side of the matter.

Publicity is the very breath of life of the theatre, and the theatre is favored with more gratuitous attention by the press than any institution that depends upon public patronage. It is true that there is a prime news element in almost anything that relates to the stage, owing to the eager concern that the public shows in the affairs of its actors, both in relation to their professional and their every-day lives; and, according to modern journalistic standards, the newspaper that prints the most about players and their doings on and off the stage best serves its mission as a public informer. The reciprocal relations between the theatre and the press, too, are in a measure practical as well as traditional. Therefore, if it be to the interest of the press to throw a greater share of advertising in its way, the theatre is bound to do it, all other things being equal.

The question as between newspaper advertising and bill-board advertising, however, is one difficult to decide arbitrarily on lines that would wholly abandon the one or absolutely adopt the other. Intelligence, like the atmosphere we breathe, has its degrees. There is a large part of the public that would perhaps remain almost ignorant of the theatre if it were not for pictorial printing. This class of persons is not a reading class, and for it the newspaper serves few purposes. To it a picture appeals strongly, and when the picture invites to a stage representation of the same subject, curiosity irresistibly responds. There is a class of plays—for the most part melodramas of a common type—to which the printing that is displayed on the billboards is a necessity for this reason. Some of these plays involve an expenditure for this sort of printing that almost equals their expenditure for actors, and it is a common belief that without this sort of printing they would have no public. It is the same, for instance, with the circus. Although that form of entertainment draws all classes of persons, its great clientele is the common people. A circus without pictorial printing would be a paradox in amusements. Much of the necessity for this state of affairs grows from tradition, it is true; but tradition, no matter how it may run counter to the common sense of a new time and new circumstances, dies hard.

On the other hand, while it may be necessary to make a pictorial display on the hoardings for certain amusement offerings, it is certain that the better and the best class of plays would more surely reach their public through the newspapers, and for such plays pictorial printing is practically a waste of money. A well-known manager of one of the better attractions not long ago distributed to a typical audience a blank explaining his various forms of advertising and asked the audience to vote on the question as to which form was the one that most appealed. Eleven hundred marked slips were taken up by the ushers, and on 991 of them "newspaper advertising" was indicated as the effective form. Other managers of the better class of attractions have experimented by greatly reducing their billboard display and at the same time increasing their showing in the newspapers, with results that convinced them of the great superiority of the latter over the former medium. There is no more doubt that large sums of money are thrown away yearly on the billboards by managers of the better class of enterprises than there is that the other class of enterprises referred to need pictorial printing. It is noted that from season to season the newspaper is more and more resorted to, and on the lines indicated a settlement of advertising policy may be looked for at no distant day.

NOT AN ORIGINAL IDEA.

INSPIRED by the recent religious failure in journalism at Topeka, a Bloomington, Ind., editor one day last week turned over his paper to the office "devil" for conduct, no doubt hoping by that means to get a little extra advertising. The promise was made that the paper in the hands of the traditional factotum of the printer would be as near what Satan himself would make it as possible.

Nothing notable has been heard of the result of this brief transfer of editorial authority. If the "devil" of the Bloomington paper is like many of his kind, left wholly to his own devices he no doubt took a holiday and did not publish at all; although, according to some authorities, Satan never takes a holiday.

As for the idea of the Bloomington editor, it is not original, and it deserved the fate of all imitations. The fact is that there are several newspapers in this country conducted as the devil might conduct a newspaper.

THE IRWIN LIBRARY SOLD.

The largest sale of rare books that has been consummated in America in many years was made last Monday when the library of Theodore Irwin, of Oswego, was sold in its entirety to Frederick K. Trowbridge, of New York, for $200,000. The transaction was accomplished by George H. Richmond, the bookseller, who had planned to sell the books one by one or in small lots. As it was the collection was not unpacked in Mr. Richmond's shop, but was turned over to the purchaser exactly as it had left the library of Mr. Irwin. The collection is extremely rich in religious works, manuscripts, and Americana. Among the treasures of dramatic literature that it contains are the first folios of Shakespeare in perfect form, many quartos of Shakespeare, the Duke of Sussex's copy of the first folio, and the Rape of Lucrece, from the library of George Daniel. Mr. Irwin spent forty-seven years in making the collection.

A THEATRE FOR CHILDREN.

Franklin H. Sargent is planning to establish in this city a theatre to be devoted entirely to the amusement of children. He will put the scheme to a practical test at the Carnegie Lyceum in Easter week, when he will produce an extravaganza entitled Jack the Giant Killer, that has been especially written for the occasion by Alfred Allen and Edward E. Rose. If the venture meets with popular approval other productions of a similar character will follow.

MUSIC NOTES.

The Kneisel Quartet gave their third concert at Mendelssohn Hall on March 27.

The American Women's Orchestra of Stringed Instruments gave a concert at Carnegie Hall on March 27, Jeanne Franko conducting. The soloists were Elsa von Moltke, Anna Lang Behlen, Magdalen S. Worden, and Andreas Schneider.

Vladimir de Pachmann and Henri Marteau gave two recitals last week at Mendelssohn Hall.

Marguerite Melville, Bertha Visanski, and Estelle Liebling are among the American artists who scored successes recently in Berlin.

Hofrath Ernst von Schuch made his American debut on Thursday, conducting the Metropolitan Opera House orchestra with consummate skill in a concert that offered Madame Schumann-Heink, Lillian Nordica, and Anton van Rooy as soloists.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, Lohengrin; Tuesday, Die Gotterdammerung; Wednesday, Carmen; Friday, The Magic Flute; Saturday, The Barber of Seville, Il Trovatore, and Cavalleria Rusticana.

Ida Mampel, a young pianist of promise, gave a recital at Mendelssohn Hall on March 31.

Madame Schumann-Heink, Susan Strong, Anton Van Rooy, and Pol Plançon were the soloists at the Sunday night concert at the Metropolitan Opera House.

Ernest Sharpe gave a song recital at Mendelssohn Hall on March 26.

AMATEUR NOTES.

My Friend from India was successfully given at Showalter's Opera House, Latrobe, Pa., March 26, 27, by an amateur cast for the benefit of the Westmoreland Hospital, Greensburg, Pa. The cast included Nellie Williams, Katherine Weis, Katherine Fehl, Mary Carr, Agnes McKinney, W. A. Jamison, J. H. Anderson, Will Grant Chambers, Charles St. Clair, Harry Morrow, James Hughes, and Harry Ryan.

Amateurs at Monte Carlo have presented Petticoat Perfidy in aid of the fund for widows and orphans of the British soldiers that died at Ladysmith.

Molière's Le Medicin Malgre Lui was enacted by University of Pennsylvania undergraduates in Philadelphia on March 29.

Yale collegians are going to present a miracle play at the Hyperion Theatre, New Haven, on May 23.

The Columbia University and Barnard College French societies will play Meilhac and Halevy's L'Ete de la Saint Martin, and Moinaux's Les Deux Sourds, at Brinckerhoff Theatre, Barnard College, on April 21.

LETTER TO THE EDITOR.

Appreciated.

PHILADELPHIA, March 21, 1900.

To the Editor of The Dramatic Mirror:

SIR.—Being an "outsider," and in no way connected with the stage, but always interested in anything pertaining thereto, a word from me in reference to your paper may not be amiss.

I suppose you have for THE MIRROR a large circulation among non-professionals; if not, taking all things on their merits, you should have, as, in my opinion, it is the best theatrical paper that ever came to my attention. It is as much to me in its particular line as the daily morning paper; always bright, up-to-date and full of the latest and best news in its every department.

There is one thing for which its editors deserve special commendation, and that is cleanliness, and the battle it is fighting for the purification and elevation of the stage and its people. Success to you!

H.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from March 9 to 15, 1900.

THE BETROTHED'S MOTHER, or LE FIANCE SANS NOM. By Louis G. Palabot.

BLIGHTED HOPES OF SUNLIGHT AND SHADOW. By John H. Wilson.

DRAMA OF LIFE. By Margaret Adair.

ISABEL. By William Echard Golden.

MRS. BEN WEDD'S APPLICANT. By Harry L. Newton. Copyright by Harry L. Noyes.

TOSCA. By Victorien Sardou, L. Illica, and G. Giocosa; music by G. Puccini. Copyright by G. Ricordi and Company.

LINES

Writ to Mr. Dixey, stage player, by the ghost of Lady Betty Modish.

SIR:
I am a ghost. Be not appalled
To scan this message from a shade.
The Lady Betty I was called,
In London town my dust was laid.
I lived there in those days of old
That bred the giants of Wit and Thought,
When Genius scorned to scrape to Gold,
And Beauty ruled the camp and court.
'Twas Reynolds' brush that limned my face,
And Johnson's self that praised my grace.

I am a ghost. Pray understand
That ghosts may wander where they will,
And so I rove from land to land,
Of journeying to take my fill.
Last night I went your play to view,
And, unsuspected, in a stall,
I sat the tale of "Goldsmith" through
From overture to curtain fall.
Enchanted by the players' power,
I lived again my little hour.

The laurelled wraith of Garrick stalks
Somewhere in glory gilded space,
Among the great he grandly walks,
The smile of triumph on his face,
Yet low his halo would have burned
Had he been with me yestere'en,
And from a mimic Garrick learned
What David Garrick *should* have been.
The pictured man you deftly drew
Was finer than the man *I* knew.

And when the play its course had run
I stole into the outer air,
In quaking dread of meeting one
I feared me would be waiting there.
For he had marked me from the stage,
In manner, dress and speech complete,
A phantom from a vanished age—
That grimy bailiff of the Fleet!
None but the most securely rich
Would dare to scoff at Mr. Twitch.

To close, I'll make a prophecy.
And one which I will warrant true—
When you're a ghost some night we'll go
And see somebody playing *you!*
Your obedient servant,
Betty Modish.

Once of Bedford House, Bedford Gardens, London.

GLEN MACDONOUGH.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

E. C. P., Lowell, Mass.: Minnie Jarboe and John Young are with the Robinson Opera Company.

G. F. P., Pittsburg: W. P. Carleton appeared in the London production of The Belle of New York.

CONSTANT READER, Wilmington, Del.: A Greek Slave has closed. Address members of the company in care of THE MIRROR.

J. T. K., Cambridge, Mass.: Victor Masse's opera, Paul and Virginia, was produced by Emma Abbott at the Grand Opera House, in this city, on Sept. 8, 1879.

H. W. L., Brooklyn: The C. G. Conn Wonder Cornet is made at Elkhart, Ind. The Eastern salesrooms are at 34 East Fourteenth Street, New York city.

C. L. N., Syracuse, N. Y.: Hermann Vezin, so popular in England, was born in Philadelphia. He made his London debut at the Princess' Theatre in 1852 as Pembroke in King John.

A. L. B., Lexington, Ky.: According to the original cast of Van, the Virginian, there is no character in the play named Jemima Jessup. The female roles are Kate Calvert, lead; Louie, soubrette, and Jennie, character old woman. Lillie R. Burton played successfully in the last named part.

A. P., Philadelphia: THE MIRROR'S list of plays copyrighted is compiled from the weekly printed reports of the Librarian of Congress. For some reason these reports frequently are months behind in recording entries of plays. In the report dated March 8, 1900, for instance, there appeared entry of a manuscript received at the office of the Librarian on Sept. 30, 1899.

H. R. P., Meriden, Conn.: John Howard Payne, author of "Home, Sweet Home," was born in New York, June 9, 1792. He made his stage debut at the Park Theatre, in this city, Feb. 26, 1809, as Young Norval, in which character he first appeared in England on June 4, 1813. In England he was christened "the American Roscius." He returned to America in 1832 and, retiring from the stage, was appointed United States consul at Tunis, where he died on April 10, 1852.

HERBERT A. HARRIS, Chicago: 1. Are there two or three syllables in Robert Edeson's name? 2. Is the "a" in Haworth (Joseph) pronounced as "a" in "ate" or as in "at"? 3. Is the "a" in Faversham (William) pronounced as in "ate" or as in "at"? 4. Is the "o" in Robson (Stuart) pronounced as in "owe" or as in "top"? 5. Is the name of E. S. Willard accented on the first or second syllable? 1. Three. 2. "All." 3. "At." 4. "Top." 5. The first.

Married.

FORESMAN—McMULLEN.—Harry H. Foresman and Caroline McMullen, at Williamsport, Pa., March 27.

GROSSI—WHITNEY.—At Baltimore, Md., on Feb. 18, by Rev. Father Curley, Albert Grossi and Anna Whitney.

WAITE—PROUT.—Frank H. Waite and Jennie M. Prout, at Nanticoke, Pa., March 28.

Died.

ANDREADA.—William G. Andreada, on March 20, aged 5 years.

BAMBURGH.—Charles Bamburgh, at El Mora, N. J., on March 22.

CHARLES.—James M. Charles, at Rochester, N. Y., March 31, of apoplexy.

KHERNS.—Oscar A. Kherns, in St. Louis, Mo., March 30, of consumption.

PATTON.—Allen V. Patton, at Columbus, O., March 30.

SANDS.—"Dick" Sands, in New York city, March 27, aged 60 years.

SCHMID.—Jacob Schmid, at Newark, N. J., March 22, aged 61 years.

STORY.—George Story, in New York city, on March 31, of asphyxiation, aged 70 years.

VALMORE.—At Worcester, Mass., on March 24, Delor J. Bousquet, professionally known as Valmore.

THE USHER.

The turn of affairs in South Africa has caused a change for the better in London theatricals. Business, which was very bad during the Winter months, has picked up and many of the theatres are now reported to be doing very well.

The question of "loud" posters is again being agitated in Washington, where the authorities have been asked to interfere with respect to the display of certain burlesque and comic opera printing.

In 1891 the District of Columbia commissioners adopted regulations respecting billboards and bill posting for the purpose of preventing offenses against public propriety. But the ordinance does not specify what constitutes an immoral picture; hence, the commissioners have been obliged to solve that weighty problem.

They announce, as the result of their deliberations, that a liberal construction shall be placed upon the rule; but they declare that no picture of a woman "exposing herself from the shoulder to the knee" shall be exhibited.

The Augustin Daly sale realized $197,278—about the result that collectors and book "sharps" predicted.

The most valuable books went for far less, as a rule, than they had cost Mr. Daly, while many of the less desirable lots in the collection brought more than they were worth. Among the principal buyers were several of our leading dealers and publishers, while the private purchasers were led by E. J. Wendell, Douglas Taylor, John D. Crimmins and Alfred Becks.

The collection represented an outlay on Mr. Daly's part of about $700,000. The majority of his extra-illustrated editions cost him three times what they brought. His taste in books, bindings and relics was comprehensive and luxurious, but with respect to works of art his collection was notably deficient. Among the paintings there was not one that possessed any special value, with the possible exception of a portrait attributed to Hogarth whose authenticity is doubtful.

The fact that the Jeanette Gilder dramatization of "Quo Vadis" has the authorization of Sienkiewicz and the American publishers gives additional basis to the hope that that venture will win in the rival contest now near at hand.

Sosman, Landis and Hunt, who are the managers of this venture, originally intended to produce the play at the Herald Square on April 16. Learning of this, the Whitney-Muir management have managed to bring the Stangé version to the New York on April 9. In order to prevent this for stalling, Sosman, Landis and Hunt are hurrying forward their preparations in order to produce the authorized version on the same night.

So far as a few nights' priority goes I do not think it matters much one way or the other. The better Quo Vadis will undoubtedly win the larger measure of success, whether it is brought out first or second.

To stage the Gilder dramatization Eugene Presbrey and Napier Lothian have been engaged. E. J. Morgan and John Blair will play Vinicius and Petronius; Lygia will be acted by Bijou Fernandez, and Poppæa by Hattie Russell.

The rapidity which marked the destruction of the Columbia Theatre in Chicago last Friday afternoon gave warning of the horrors that might have occurred had the fire broken out during a performance at night.

It is a matter of record that the majority of theatre fires occur outside of performance hours. The theory explaining this is that when a representation is in progress firemen are present and vigilance is exercised with respect to every safeguard. In the case of the Columbia, which seems to have been a particularly inflammable structure, the fire started in the upper part of the building, outside of the theatre, and spread with amazing swiftness.

The Columbia was built about a quarter of a century ago, when there was less care practiced in the construction of theatres than has prevailed during the past ten years. To-day the building and fire laws in the principal cities are strict to the point of oppressiveness, but the result is that our new theatres are models of safety.

Next week will mark the close of the penetential season. Thereafter we shall have a few Easter novelties and then the season will be virtually at an end.

For a month past dullness has marked theatricals in New York. A few places have enjoyed a run of prosperity, but March was not generally productive of profit.

The season, on the whole, however, has justified expectations, and there has been a patronage of good attractions in most of the large cities far greater than the average.

Max Figman is another artist like Henry E. Dixey, who is getting a suitable opportunity in New York. Mr. Figman's Dick Swiveller at the Herald Square is a delightful interpretation, indicating a broader scope of talent than he has been credited with by those that have associated him with the light comedy parts in contemporary melodramas.

J. W. Pigott, who was well known in New York a few years ago, writes that he is to have his adaptation of Les Fetards produced at the Vaudeville in London on the 14th of this month.

"It was played in Paris as a vaudeville with songs, etc.," he says, "but my version is like birds in Winter—without music."

Mr. Pigott will be in the cast, which will also contain the names of a number of London favorites.

A CLEVER IMPERSONATOR.

The applause that greeted Frances H. Carter as she appeared on the platform at the Waldorf-Astoria last Friday afternoon was a voluntary tribute of admiration for the charming grace and beauty of the woman as she stood before her audience clad in a clinging gown of yellow crêpe that was marvelously becoming. The picture appealed at once to the artistic sense and caught the fancy of the artists, critics, and fashionable folk who had come to listen to this new protégé of Mrs. Robert Osborn. Mrs. Carter has frequently given recitals in other cities, and has invariably met with warm appreciation. Judging from her reception last Friday, New York will not be behind her predecessors in this respect.

It was some moments before the opening demonstration died away sufficiently to allow Mrs. Carter to begin her recital of "The Spanish Gypsy," which she had chosen for her subject. As the mellow, perfectly modulated voice pictured the opening scene on the Plaza Santiago the admiration of her listeners deepened, nor flagged for an instant as she led them on through the fascinating scenes, the drama of renunciation moving with unerring swiftness and power from the first moment when the golden afternoon sunlight floods the Spanish piazza, through the twilight of tragedy and suffering to the final scene of sublime sacrifice. The nine principal characters of the play were impersonated by Mrs. Carter with a skill that, without the aid of stage illusions, glamour of footlights, music, or other theatrical accessories, stamped her an artist of unusual ability and by a severer test than most would care to undertake. The powerful situations were worked out and brought to a dramatic climax with splendid result, the death scene of Zarca, chief of the Moorish Gypsies, being most effective. Her portrayal of Fedalma, the beautiful Spanish girl, was done with a subtle delicacy that was especially appealing.

Mrs. Carter will be heard in drawing room recitals from time to time during the coming weeks.

THE CHICAGO COLUMBIA BURNED.

The Columbia Theatre, Chicago, was burned last Friday afternoon, the damage being estimated at $130,000. The fire was discovered in the upper story of the theatre building, in the rooms of the Iroquois Club, and the flames spread rapidly throughout the entire edifice. The Rogers Brothers in Wall Street was the attraction at the theatre, and scenery and costumes said to have been somewhat damaged. The company, rehearsing when the fire began, made hasty exits while several laundresses employed in the Iroquis Club were rescued with difficulty by firemen.

The theatre was leased by Al. Hayman and Will J. Davis, and had been managed by them for nearly ten years. Their lease was to have expired in September, when their new Illinois Theatre is expected to be ready for occupancy. The Rogers Brothers will continue their Chicago engagement at Powers' Theatre, and the routes of Sir Henry Irving, Denman Thompson, Hearts are Trumps, The Belle of New York, and Chris and the Wonderful Lamp, booked at the Columbia, have been rearranged.

The Columbia Theatre, formerly known as Haverly's, was built by J. H. Haverly and was opened on Sept. 12, 1881, by Robson and Crane. In 1884 Mr. Haverly relinquished control of the house, which had been managed at various times by J. M. Hill, Will H. Morton, Dan Shelby, and others. Ellen Terry christened it the Columbia Theatre in 1885, and the theatre had sheltered a majority of the notable native and foreign touring stars.

SAID TO THE MIRROR.

TED BRETON: "While playing Stamford, Conn., last week a member of the company was taken seriously ill and a doctor was at once summoned, who gave his time and attention, not to mention his medicines, until the patient was enabled to rejoin the company at South Norwalk, where he was placed under the care of Dr. Bohannon, mayor of the city and brother of the Stamford physician. Neither doctor would accept any money from the patient, who was not by any means in need nor in search of charity. Was it not worthy of note?"

WILL H. BARRY: "The Hottest Coon in Dixie is 'homeward bound' from its first and successful transcontinental tour, which has embraced about all the territory from Chicago to San Francisco, New Orleans to Winnipeg, Chihuahua, Mexico, to Vancouver's Island. Mr. Miller will send the company over the same route next season, with the addition of a band and orchestra. Business in San Francisco, Portland, Seattle, Tacoma, Victoria, Vancouver, Spokane, Butte, Helena, Winnipeg, and Duluth this season seems to be big for all attractions. Duluth especially is the best one-night stand in the whole West. Up in the Northwest fine new theatres have been opened the past thirty days at Calumet, Mich.; Green Bay, Wis., and Wausau, Wis. THE MIRROR has been the one bright weekly tie between our exile and civilization, and, whether in the Kootenai mining camps or the metropolis, we have missed scarcely a number."

JOHN E. KELLERD: "Kindly correct the statement made in various newspapers that I am to retire from Madame Modjeska's support. I shall continue with her until the end of the season.

NATIONAL CONSERVATORY MATINEE.

The students of the National Conservatory of Dramatic Art appeared last Friday afternoon at the Fifth Avenue Theatre in a public rehearsal of a minuet, a one-act play and a three-act comedy. The large audience, which was chiefly made up of friends of the Conservatory and its pupils, was naturally more cordial than critical in its attitude, but in spite of this fact the plaudits were not given indiscriminately, and those of the players who won acclaim were justly entitled to it. As at previous rehearsals, F. F. Mackay, the director of the Conservatory, elected to present plays of a former generation, and the stage management and acting were after the fashion that obtained twenty-five or thirty years ago. For this reason the performance was interesting to students, while to the average theatregoer the work of the players seemed most stilted and unnatural. In point of elocution, however, the Conservatory pupils were better than the average actor on the professional stage of to-day. Every word was distinctly pronounced, and every line was read intelligently.

The performance began with the Verona Minuet, which was gracefully danced by the Misses Willis, Venn, Judson, and Stewart and the Messrs. Reed, Smith, Kegerreis, and Mather. Sir Charles L. Young's one-act play, Drifted Apart, was then acted by Sydney Mather and Estelle Davis, in the roles of Sir Geoffrey and Lady Gwendoline Bloomfield. Mr. Mather's impersonation was creditable in every particular. Miss Davis, save for a peculiar mannerism of facial expression, was effective and pleasing in the emotional role.

Uncle, a farce comedy in three acts by Henry J. Byron, was next presented. It is not by any means one of the best of that prolific author's plays, being slender in plot and lacking the characterization that is to be found in his better work. The persons in the comedy are a wrangling lot, and the humor lies chiefly in cross-purpose quarreling. Paul Beaumont, who receives an income from his uncle, Mr. Bootle, has disobeyed his provider's orders by marrying. The uncle pays an unexpected visit to the nephew, and the latter, to account for the presence of Mrs. Beaumont, says that she is the wife of Peter Fletcher, a college friend who is visiting them. From this situation many complications arise, but through them Mr. Bootle learns such admiration for Mrs. Beaumont that in the end he is quite satisfied with his nephew's marriage.

The comedy was acted by the following cast:

Uncle Bootle	Albert Reed
Paul Beaumont	George Porter Smith
Peter Fletcher	Robert B. Kegerreis
Puffin	Howard Pfaelzer
Mrs. Beaumont	Mabel Willis
Emily Montrose	Katharine Venn
Sarah Jane	Clara Judson

Albert Reed, in the role of the old uncle, gave by far the best performance of the afternoon. His make-up was excellent, and in manner and speech he was true to the character throughout the play. Robert B. Kegerreis was sincere and polished as Fletcher, and George Porter Smith was an acceptable Paul Beaumont. Mabel Willis played Mrs. Beaumont in sprightly fashion, Katherine Venn was a pleasing Emily Montrose, and Clara Judson, as Sarah Jane, gave a bit of character comedy work that was most creditable. Howard Pfaelzer was more than equal to the small part allotted to him.

LONDON MANAGER IN TOWN.

A. L. Seymour arrived from London week before last on a brief business trip to New York. While in this city he will cast about for attractions that betray possibilities for London, and for apparent openings here for English plays or players.

Mr. Seymour in these interests is representing Blackmore's Dramatic Agency, London. He is going thoroughly over the local amusement field. Speaking of current London attractions, he thinks that Florodora seems to hold the greatest promise of success over here.

"One line in Florodora," said Mr. Seymour, "is notable as showing the present feeling of England for the United States, and also indicating the great success that the Belle of New York made in London. The line runs to the effect that the Belle of New York was responsible for the good will between England and the United States in these days. But I think the proposition if reversed would be nearer to the truth—that the good feeling lately arisen between the two nations was responsible for the London success of the Belle of New York."

MONUMENT TO THE LATE BILLY MANNING.

Piqua Lodge 523, B. P. O. E., has started a fund for a monument at the grave of the late Billy Manning, in Forest Hill Cemetery, Piqua. No board or slab marks the last resting place of the man whose memory is a part of the history of minstrelsy. It is proposed to solicit contributions from the profession. The committee in charge of the fund, and to whom contributions may be made, are George J. Sauk, chairman; Hugh M. Hayes, secretary, and W. P. Rice, treasurer.

NOTES OF NEW THEATRES.

A site has been purchased for the new theatre at Akron, O., for $25,000. The house is to cost $100,000 and will be ready for opening next season.

A company has been organized to build a new theatre on the West Side, Cleveland, O.

It is reported that the Northern Pacific Railway Company will build a $100,000 theatre at Winnipeg, Man., adjoining their new hotel.

A new theatre rumor is afloat in Williamsport, Pa.

The new Red Jacket Opera House, at Calumet, Mich., was formally opened March 20, with The Highwayman. The theatre is owned by the municipality and is in the City Hall Building. It was designed by Charles J. Shand. The interior decoration is of olive green and red. The theatre is lighted by electricity and supplied with chairs of the latest pattern. The stage has all modern appliances, and the dressing rooms are comfortable.

ENGAGEMENTS.

Laura Joyce Bell and May Vokes, for the Hanlon Brothers' new comedy, A Lively Legacy, by Edward E. Kidder, to be produced on April 19 at Albany.

Maude Light, with James K. Hackett.

Margia Lytton and Florence Huntley, with the Rogers Brothers.

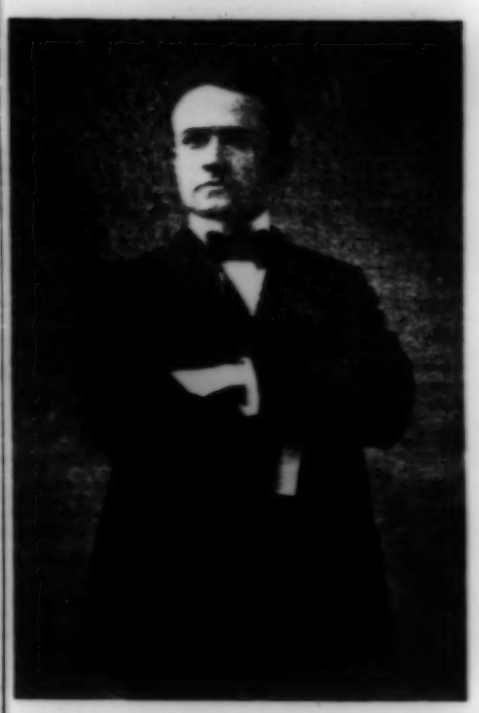
Elwood F. Bostwick, with Daniel Frohman for next season.

William Humphrey, for The Heather Field.

Jameson Lee Finney, for Daniel Frohman's stock company

Orville L. Mayhood, as musical director with Corinne.

PERSONAL.



TABER.—The latest photograph of Robert Taber is reproduced above. THE MIRROR'S London letter this week details Mr. Taber's production of Bonnie Dundee, written by Laurence Irving, at the Adelphi Theatre, London. It is said that Mr. Taber's next venture in London will be made in melodrama.

WALDORF.—Janet Waldorf, with Ada Dow Currier and Norval McGregor, assisted by local amateurs, played As You Like It on the Gymkhana cricket ground, Rangoon, Burma, on Feb. 17. Their oriental tour continues highly successful.

JEFFERSON.—Joseph Jefferson will appear at the benefit for Marvin R. Clark, the blind journalist, at the Fifth Avenue Theatre on April 22.

DE KOVEN.—Reginald De Koven has inherited $5,000 by bequest of his aunt, the late Mrs. Margaret De Koven Casey.

CARLETON.—Henry Guy Carleton has made the dramatization of the novel, "When Knighthood Was in Flower," for Julia Marlowe.

WILLIAMS.—Colonel Roger D. Williams, of the Second Kentucky Infantry, and correspondent of THE MIRROR at Lexington, Ky., was in town last week on his way to Egypt, for a visit of several months. Colonel Williams was in command of the troops at Frankfort, Ky., during the recent election disturbances. He was formerly an actor, having been a member of the old California Theatre Stock company, San Francisco.

VOKES.—May Vokes, who originated the part of Tilly in My Friend from India, is rehearsing to open with the Hanlon Brothers in their new play, A Lively Legacy, on April 16, in Albany. Miss Vokes has a German character part in the new play, and will undoubtedly score another hit.

LOSEE.—Frank Losee is sojourning at Mount Clemens as the guest of Jacob Litt, who is taking the baths for rheumatism. They will remain at the Michigan resort until Easter Sunday.

COLLIER.—Mr. and Mrs. Willie Collier (Louise Allen) and Helena Collier expect to sail for Alaska at the end of the present season to visit the Nome gold fields.

TERRISS.—Ellaline Terriss was out of the cast of My Daughter-in-Law at the Lyceum last Friday and Saturday, undergoing a surgical operation on her nose. Margaret Robinson played her part successfully.

ROBSON.—Stuart Robson will give an extra performance of Oliver Goldsmith at the Fifth Avenue Theatre on Friday afternoon in aid of the charity fund of the Confederate Veteran Camp of New York.

HARRIS.—Wadsworth Harris, upon invitation of the president of Wellesley College, will give a second recital from Hamlet before the students of the college late in the present month.

SCOTT.—Cyril Scott has been engaged to succeed Harry Davenport in The Rounders.

CARTON.—A new comedy by R. C. Carton will be produced at the Criterion Theatre, London, following His Excellency the Governor.

GOODWIN-ELLIOTT.—N. C. Goodwin and Maxine Elliott will sail for England July 4, returning to this country in October, for a six months' tour.

MANSFIELD.—Richard Mansfield was indisposed on Saturday and did not appear on that day at Macauley's Theatre, Louisville.

CLARKE.—Creston Clarke will make an elaborate production of Richard III., on April 17, in Philadelphia.

SCHOEFFEL.—Mrs. John Schoeffel (Agnes Booth) is in town as the guest of Mrs. Dora Lewis. Mr. Schoeffel will arrive in the city to-day (Tuesday).

GILMAN.—Mabelle Gilman will remain in New York, Marie George going to London in her stead for An American Beauty.

SOTHERN.—E. H. Sothern will make his long promised appearance as Hamlet at the Garden Theatre early next season for two weeks.

HACKETT.—James K. Hackett will open his next season at the Criterion Theatre on Sept. 1 in Edward E. Rose's dramatization of Winston Churchill's novel, "Richard Carvel," Bertha Galland continuing as his leading lady.

HADLEY.—Helaine Hadley, a very promising young actress, of whose work in New York THE MIRROR has made note, is playing Nell Esmond in For Fair Virginia with Russ Whytal with pronounced success.

DROUET.—Mr. and Mrs. Robert Drouet will be the guests of Mrs. Drouet's parents, Mr. and Mrs. M. A. Loring, at "The Lakota," Chicago, during Holy Week.

RITCHIE.—Adele Ritchie has joined The Belle of New York to play the title-role. Edna May retired from the cast in Pittsburg on Tuesday, and Jessie Carlisle was the Belle for the rest of the week.

CURRENT AMUSEMENTS.

Week Ending April 7.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), YON YONSON.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), MATT FLYNN'S BIG SENSATION SHOW.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), MRS. AND MR. W. H. KENDAL IN THE ELDER MISS BLOSSOM.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
MINER'S (125th St. nr. Lexington Ave.), VAUDEVILLE.
PROCTOR'S PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), PHILHARMONIC SOCIETY CONCERTS—Fri. Aft. and Sat. Eve., April 6 and 7.
NEW YORK (Broadway and 45th St.), BROADWAY TO TOKIO—11th Week—81 to 88 Times.
CRITERION (Broadway and 44th St.) JAMES K. HACKETT IN THE PRIDE OF JENNICO—8th Week—32 to 39 Times.
BERKELEY LYCEUM (44th St., nr. Fifth Ave.), FRESH AIR FUND BENEFIT—Tues. Aft., April 3.
VICTORIA (Seventh Ave. and 42d St.), THE RAYS IN A HOT OLD TIME.—1st Week—1 to 7 Times.
REPUBLIC (207-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), NANON.
MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN A NIGHT OFF.
BROADWAY (Broadway and 41st St.), BEN HUR—19th Week—147 to 154 Times.
MENDELSSOHN HALL (113 West 40th St.), DOHNANYI PIANO RECITAL—Tues. Aft., April 3.
EMPIRE (Broadway and 40th St.), A MAN AND HIS WIFE, ALSO THE BUGLE CALL—1st Week—1 to 8 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.)—19th Week—MAURICE GRAU OPERA COMPANY.
CASINO (Broadway and 39th St.), THE CASINO GIRL—3d Week—15 to 21 Times.
KNICKERBOCKER (Broadway and 38th St.), E. H. SOTHERN AND VIRGINIA HARNED IN THE SUNKEN BELL—2d Week—9 to 16 Times.
HERALD SQUARE (Broadway and 35th St.), MARY SANDERS IN LITTLE NELL AND THE MARCHIONESS—2d Week—9 to 16 Times
GARRICK (35th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—22d Week—154 to 160 Times.
KOSTER & BIAL'S (145-149 West 34th St.), WILLIAMS AND WALKER IN THE POLICY PLAYERS—1st Week—1 to 8 Times, and PROGRESS—8th Week—21 to 30 Times.
SCHLEY (112 West 34th St.), VAUDEVILLE.
MANHATTAN (1206-1208 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), THE CALIFORNIA DETECTIVE.
BIJOU (1209 Broadway), THE JAPANESE PLAYERS.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 29th St.), THE INTERRUPTED HONEYMOON—3d Week—16 to 23 Times.
WEBER & FIELDS' (Broadway and 29th St.), THE WHIRL 1910—29th Week—225 to 232 Times—SAPOLIO—8th Week—29 to 36 Times.
COMIQUE (Broadway and 29th St.), THE CITY SPORTS.
FIFTH AVENUE (Broadway and 28th St.), STUART ROBSON IN OLIVER GOLDSMITH—3d Week—17 to 25 Times
GARDEN (Madison Ave. and 27th St.), HEARTS ARE TRUMPS—7th Week—47 to 54 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), ADAM FOREPAUGH AND SELLS BROTHERS' CIRCUS—Announced for Wed. Eve., April 16.
MINER'S (212-214 Eighth Ave.), THE UTOPIANS.
MADISON SQUARE (24th St., nr. Broadway), AT THE WHITE HORSE TAVERN—1 to 8 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.) MY DAUGHTER IN-LAW—6th Week—41 to 48 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), EFFIE SHANNON AND HERBERT KELCEY IN THE MOTH AND THE FLAME.
CHICKERING HALL (Fifth Ave. and 18th St.)—Closed.
IRVING PLACE (Southwest cor. 15th St.), DRAMA AND COMEDY IN GERMAN.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE GREAT RUBY—126 plus 2d Week—17 to 24 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:30 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), 'WAY DOWN EAST—31st Week—166 to 173 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-127 West 14th St.), A SOCIAL MAID.
STAR (Broadway and 13th St.), HEARTS OF OAK.
GERMANIA (147 East 8th St.), ANNA FUEHRING IN GERMAN REPERTOIRE.
LONDON (235-237 Bowery), THE DAINTY DUCHESS.
PEOPLE'S (199-203 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), THE MAJESTIC BURLESQUERS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA
CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (126 to 134 Montague St.),
PARK (389 Fulton St.), Closed.
HYDE & BEHMAN'S (349-357 Adams St.), VAUDEVILLE.
NOVELTY (Grigg's Ave. and South 4th St.) VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), A STRANGER IN NEW YORK.
LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.
UNIQUE (194-196 Grand St.), RICE & BARTON'S GAIETY COMPANY.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (457-461 Bedford Ave.), ADOLPH PHILLIPP IN THE NEW YORK BREWER.
STAR (391-397 Jay St., nr. Fulton St.), THE BOWERY BURLESQUERS.
EMPIRE (301-307 South 6th St.), THE KNICKERBOCKER BURLESQUERS.
COLUMBIA (Washington, Hillary and Adams Sts.), THE GIRL FROM MAXIM'S.
GAYETY (Broadway and Middleton St.), THE GUNNER'S MATE.
LYCEUM (Montrose Ave. and Leonard St.), THE GOLDEN GIANT MINE.
BIJOU (Smith and Livingston Sts.), UNCLE TOM'S CABIN.
MONTAUK (565-567 Fulton St.), N. C. GOODWIN AND MAXINE ELLIOTT IN WHEN WE WERE TWENTY-ONE.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Irving Place—Cornelius Voss.

Play in four acts by Franz von Schönthan. Produced March 29.

Ernst Leopold	Carl Bender
Prinz Curt	Carl Wagner
Baronin Henriette von Feldheim	Martha Schiffel
Graf von Pernwald	Gustav von Seyffertitz
Paula	Emmy Schroth
Arnold Backers	Julius Strobi
Cornelius Voss	George Le Bret
Engelbert	Heinrich Heber
Toni	Frida Brandt
Diener	Jacques Lurian

Franz von Schönthan's four-act play, Cornelius Voss, or Prince and Artist, was presented on March 29 at the Irving Place Theatre, the occasion being a benefit for Emmy Schroth, the popular ingenue of the theatre. The choice of the play was unfortunate, but the audience overlooked its dreary monotony and extended to Emmy Schroth a hearty greeting.

It is difficult to understand why such a play should be either written or produced.

The story of a prince in disguise, with whom a young girl falls in love, is a familiar topic of nursery fairy tales, but, transferred to a modern salon with real countesses and a real prince, the story savors of absurdity. For the selection of an impossible foundation, Von Schönthan has not even vindicated himself in the dialogue. That, too, is ordinary.

The story goes to show how Prince Curt has slipped away from home and is masquerading as an artist. The Duke Ernst Leopold, uncle of the Prince, persuades the Count von Pernwald to hunt for the stray one, and he, never having met the object of the search, secures the supposed artist to aid in looking for himself. Moreover, the Prince is awarded a commission to paint the portrait of the Count's daughter, Paula. The prince, not minded to hasten in discovering himself, engages a real artist, Cornelius Voss, to paint Paula's picture. It is Paula who finds out first the true identity of the Prince whom she has learned to love.

Emmy Schroth was graceful and charming as the Countess, who believes her hero to be a mere painter, and, upon discovering him to be a prince, loves him just the same. She wore some pretty gowns, and at the end of the second act was fairly buried in great masses of flowers.

Carl Wagner played the Prince, and did all that could be done for the part, and with the beneficiary helped the play to some semblance of probability. Capable performances were given also by Martha Schiffel, Carl Bender, Gustav von Seyffertitz, and Julius Strobl.

Empire—The Bugle Call.

Play in one act by Louis N. Parker. Produced April 2.

Lieut. Hylton Steuart	Joseph Wheelock, Jr.
Lewin Stern	Edwin Stevens
Bates	John R. Sumner
Lady Kinnerdle	Rose Eytinge
The Hon. Mrs. Denbigh	Mrs. Thomas Whiffen
Millicent Denbigh	Margaret Anglin

At the Empire Theatre last evening the stock company revived A Man and His Wife, by George Fleming (Constance Fletcher), reviewed in THE MIRROR upon its original trial production at the same theare, on April 6, 1897, and preceded it by a one-act play, The Bugle Call, by Louis N. Parker, which was new here.

The Bugle Call introduces Mrs. Denbigh, who wants to marry her daughter, Millicent, to one Lewin Stern, who has money enough to run the chance of getting a peerage, and to recover Denbigh Castle. Millicent, not consulted in the case, is in love with Lieutenant Hylton Steuart, of the Guards, who is about to leave for South Africa. He comes to bid farewell to the Denbighs, at the same time that Stern comes to propose.

The scheming mother pounces upon Steuart and makes him vow to say nothing to Millicent about his impending departure. Stern comes along and, to Mrs. Denbigh's horror, mentions to Millicent that Steuart has been ordered to the front. Stern leads Millicent into an adjoining room, where he proposes to her, while Mrs. Denbigh makes Steuart promise to speak no word of love before departure. Stern enters with Millicent, begs to bid goodbye to Mrs. Denbigh, and tells Steuart that never before was he envious of a lieutenant's place. Mrs. Denbigh is chagrined, but not so Steuart and Millicent. A bugler practicing at the nearby barracks sounds the "charge," and the lovers part with mutual promises of undying fidelity.

Mr. Parker's play doesn't amount to much. It is distinctly inconsequential from a dramatic standpoint, and no more important as a literary work. Its recent vogue in London has been due no doubt to its wartime spirit, a quality that is not of present value in this port. The acting went very far to make the play seem better than it was, and the players were rewarded by enthusiastic applause at the end.

The material, in somewhat different form, might have served well enough for the beginning of a three-act comedy; yet as it is, the proposition advanced is considerably overdrawn, the dialogue lacks vitality, and the ending is most unhappy.

Mrs. Thomas Whiffen appeared as the plotting mother, a part utterly unlike the run of sweet, gentle, schemeless matrons that fall to her usual share. She played admirably, of course, but one hated to see her credited even in the play with such atrocious machinations. Margaret Anglin was uncommonly effective as Millicent, and so was Rose Eytinge as a friend of the family. Joseph Wheelock, Jr., barring an occasional lapse into his familiar juvenile comedy methods, got away creditably as Steuart; Edwin Stevens was a capital Stern, and John R. Sumner an excellent servant. The stage was prettily set and nicely managed.

In A Man and His Wife William Faversham repeated his former success as Roger Ainslie. Jessie Millward reappeared with the company and gave an excellent, careful performance as Mrs. Ainslie, so delightfully impersonated before by Viola Allen. Guy Standing was hardly as effective as was Robert Edeson in the heavy role, while Joseph Wheelock, Jr., improved upon his predecessor in the juvenile part. The other roles were all well played by E. Y. Backus, George Osbourne, Jr., Frank Brownlee, Mrs. Thomas Whiffen, Margaret Gordon, Lillian Thurgate, and Kate Hassett.

Bijou—The Japanese Players.

The Japanese Players changed their bill at the Bijou Theatre on Thursday, when they revived the one-act play, Zingoro, the Earnest Statue Maker, seen before at the Berkeley Lyceum, and offered for the first time here Otojiro Kawakami's three-act tragedy, Soga, Two Brothers. There was a large audience.

The tragedy was based upon an incident of Japanese history that occurred some 900 years ago. It appears that one Suketsune has had occasion to cause the death of Saburo Soga eighteen years before the beginning of the play. Soga's sons, Goro and Jyuro, grow up with vengeance in their hearts. Jyguro's sweetheart is Tora, favorite geisha of Suketsune, and so when the wicked Suketsune gives a feast she smuggles in the Soga brothers that they see the man they mean to kill. The young men are at length recognized by Suketsune, who offers to them a drink of sake. Jyuro tastes the cup but Goro declines and tosses the vessel at Suketsune, who, however, fails to attach importance to the incident, as the quick witted Tora begins to dance and distracts the attention of Suketsune.

The next act shows Suketsune's hunting lodge near Fuji mountain. The Sogas turn up with intent to kill, but hesitate long, not being sure of the whereabouts of their man, until Tora, emerging from the lodge, tells them that Suketsune is within. They enter forthwith, a great row ensues, the vassals of Suketsune tumbling one after another out of the lodge in sad disorder. There is a rally, though, so that when the Sogas come out, having despatched the villain, they are pounced upon by a crowd. Jyuro is captured handily, but no one can get near to Goro, who is a fighting man. Goro, however, is known to respect his mother's advice to spare women, and so a man, disguised as a girl, gets behind him and seizes him. In the last act the Sogas, sentenced to death, commit harakiri.

All this was worked out in the crudest possible way, the last scene alone realizing the effect in view. In the earlier episodes the serious business was amusing rather than impressive, but the rude, artless treatment of the final scene was terrible in simple, unaffected strength. The anguish of parting was shown with much skill, and the dying agonies of the Sogas were frightful indeed. Sada Yacco, as Tora, played gracefully and charmingly throughout. Kawakami and Fujikawa, as the Sogas, were grotesque oftener than they were forceful, yet rose to splendid pantomime in the closing scene. Tsusaka played Suketsune with comic dignity. The minor roles were impersonated by Yamamoto, Wada, Watanabe, Koyama, and Takanami.

Two of the scenes were prettily painted. Ethel Henry again delightfully announced the plays and contributed one of her monologues.

Third Avenue—The California Detective.

Melodrama in four acts by William H. Rightmire. Produced April 2.

Harry Saunders	W. H. Rightmire
Mr. Thornton	Charles Drake
Jasper Blackburn	William L. Buchanan
Moses	Henry Tansy
Tommy Twist	Frank J. Gorman
Joseph Mellen	David Schultz
Bob Stephens	Thomas Wiggins
Carrie Thornton	Clara M. Palmer
Peggy Stubbs	Minnie Lester
Old Sue	Mary O'Neil
Beatrice Thornton	Rita O'Neil
Nellie Thornton	Nettie Dean

A new melodrama entitled The California Detective, by William H. Rightmire, was presented for the first time in New York at the Third Avenue Theatre last evening. The author, who is also the star of the organization, has long been popular in the East Side theatres, and in consequence the playhouse was well filled with spectators, who viewed the performance with appreciative eyes.

The story of the play is not especially novel, nor is it particularly strong, yet it serves to bring forward a number of telling situations and warrants the use of several inspiring stage settings. Harry Saunders, the California detective, who assumes no less than three disguises, is the hero. He makes it his business to straighten out the difficulties of the Thornton family—a household that appears to have more than its share of misery. Carrie, the daughter, is driven from home by her father, through a misunderstanding brought about by Jasper Blackburn, the villain. This Blackburn has already murdered Mrs. Thornton, and he seems to have a grudge against every Thornton alive. He discloses his villainy in every conceivable fashion through the four acts of the play, but is at last rounded up by the detective, who brings happiness to everybody concerned at the end. The scenes are many and diversified, showing the interior and exterior of Thornton's New York house, the interior of a boathouse, an old mill that is burned in Act III., the Thornton Summer residence and the Brooklyn Bridge.

Mr. Rightmire, as Harry Saunders, acted with an enthusiasm that was contagious, and in his various disguises succeeded in keeping up the delusion admirably. Charles Drake, as Mr. Thornton, the father, was properly dignified and stern. William L. Buchanan was an excellent villain as Jasper Blackburn. Henry Tansy was effective as Moses, and Frank J. Gorman was a funny Irish boy as Tommy Twist. Clara M. Palmer acted the role of Carrie earnestly, Minnie Lester was a vivacious Peggy Stubbs, and the other roles were all in capable hands. Next week, The Black Flag.

American—Nanon.

The revival of Nanon by the Castle Square Opera company at the American Theatre last evening was one of the most delightful performances given by the organization this season. The opera itself has about it a swing and brilliancy that are ever charming, and the presentation was in every way worthy of the book and score.

Reginald Roberts, as Hector, sang and acted artistically, adding another to the list of roles that he has successfully played this season. Frank Moulan was a delightfully humorous Marseliac, Miro Delamotte was a capital D'Aubigne in appearance, voice and manner; Louis Casavant was an admirable Louis XIV., and the other important male roles were very well sung by William Pruette, A. W. Collins and Harold De Bray.

D. Eloise Morgan impersonated Nanon with grace and distinction, and her singing was altogether pleasing. Drew Donaldson, a new member of the company, made instantly a place for herself in the affections of the regular patrons of the American by her winsome acting and artistic singing in the role of Ninon. Gertrude Quinlan was an attractive Gaston, and the several minor roles were in good hands. Next week, Pinafore and Trial by Jury.

Murray Hill—A Night Off.

The Henry V. Donnelly Stock company is appearing this week at the Murray Hill Theatre in Augustin Daly's adaptation from the German, A Night Off. The comedy is well suited to the company collectively and individually, though the performance last evening was not quite as smooth and well balanced as the regular patrons of the Murray Hill have come to expect.

Mr. Donnelly himself appeared in the character of Marcus Brutus Snap, and his impersonation was as humorous as could be desired. Walter Allen was a capital Justinian Babbitt, and Ralph Stuart an effective Jack Mulbury. Charles D. Waldron appeared as Harry Damask, William Redmund as Lord Mulbury, A. B. Gillam as Prowl, and Andrew Stephens as the servant, John.

As Nisbe, Professor Babbitt's daughter, Dorothy Donnelly was at all times attractive, artistic, and delightfully natural. Mrs. Thomas Barry was a very satisfactory Mrs. Babbitt, Georgia Welles was charming as Angelica, and Grace Huntington acted the role of Susan very acceptably. Next week, Turned Up.

Grand—The Moth and the Flame.

Herbert Kelcey and Effie Shannon appeared at the Grand Opera House last evening in The Moth and the Flame to a well filled house. Clyde Fitch's play still ranks as one of the best modern comedies of American authorship. Its interpretation last evening was entirely satisfactory. Mr. Kelcey continues to give an effective performance of Edward Fletcher, and Miss Shannon's portrayal of Marion Wolton is superb. The company contained many new faces. Ethel Winthrop acted Mrs. Lorimer capitally. Eleanor Franklin, as Jeannette Gross, scored an emphatic success, evidencing, in her only scene, unusual force and ability. Harry M. Blake gave the best performance of Douglas Rhodes that has been seen here. Charles Stedman, William Boag, and the others in the company filled their roles competently.

Star—Hearts of Oak.

James A. Herne's fine play, Hearts of Oak, was warmly applauded by a large house at the Star Theatre last evening. The company is the same that was seen at the Grand Opera House earlier in the season. Ida Hamilton, Florence Enneking, E. P. Sullivan, and Thomas M. Hunter are prominent in an excellent performance.

Metropolis—Yon Yonson.

Yon Yonson, with its interesting story and effective scenery, which includes a realistic break of a log jam, was given at the Metropolis last night. Arthur Donaldson, as Yon, gave a clever impersonation of the great-hearted Swede, and Beatrice Norman and the others of the cast were equally successful.

At Other Playhouses.

MADISON SQUARE.—At the White Horse Tavern was revived last evening. Twelve Months Later having lasted just one week. Why Smith Left Home next Monday.

MANHATTAN.—Woman and Wine is announced for April 9, the house remaining dark this week.

HERALD SQUARE.—Mary Sanders in Little Nell and the Marchioness will be succeeded next week by Jeanette L. Gilder's version of Quo Vadis.

NEW YORK.—Broadway to Tokio will give way next week to Stanislaus Stange's version of Quo Vadis.

FOURTEENTH STREET.—The Great Ruby remains.

FIFTH AVENUE.—Stuart Robson has begun the third week of Oliver Goldsmith.

DALY'S.—The Interrupted Honeymoon will be taken off on Saturday. Next week the stock company will revive Trelawny of the Wells.

GARRICK.—William Gillette remains in Sherlock Holmes.

CRITERION.—James K. Hackett continues in The Pride of Jennico.

LYCEUM.—My Daughter-in-Law is the attraction.

KNICKERBOCKER.—E. H. Sothern and Virginia Harned present The Sunken Bell. Next week, The Bostonians in The Viceroy.

CASINO.—A condensed version of The Casino Girl has been put on with marked benefit.

WALLACK'S.—This theatre is still closed owing, it is said, to the illness of Olga Nethersole.

VICTORIA.—Johnny and Emma Ray reappeared in New York last night in A Hot Old Time at the Victoria, which was orginally compiled, produced and managed by Edgar Selden.

BIJOU.—The Japanese players will close their engagement this week, and Tim Murphy will begin an engagement next Monday in his successful play, The Carpetbagger.

IRVING PLACE.—Die Versunkene Glocke will be performed on Wednesday evening, and on Thursday a new comedy, by Max Dreyer, called In Behandlung, will be produced.

BROOKLYN AMUSEMENTS.

SATURDAY, March 31.

Mrs. and Mr. Kendal finished their second week at the Montauk with the time evenly divided between A White Lie and A Son's Inheritance. The former play had figured frequently in preceding engagements, while the latter was a novelty, seen for the first time. The attendance was light. N. C. Goodwin and Maxine Elliott in When We Were Twenty-one followed, and is to continue for a fortnight.

The revival of Erminie at the Columbia, while well done, failed to excite much attention, and is to be succeeded by The Girl from Maxim's, whose return to town is somewhat enigmatical, considering its frosty reception in this borough last Fall.

The Parish Priest, Daniel Sully's latest play, elicited much favorable comment from the few that attended the Amphion, where business ought to have been much better. This house again reverts to the Germans, the underline being Adolph Phillipp in The New York Brewer.

The Grand Opera House gave good entertainment with The Gunner's Mate, which Manager Lewis Parker follows with A Stranger in New York, the last booking of the regular season.

In Old Kentucky again proved its drawing powers at the Bijou, where Manager Harry C. Kennedy has another magnet in Uncle Tom's Cabin.

The Gayety responded to the music of By the Sad Sea Waves, which Manager Bennett Wilson follows with The Gunner's Mate.

Hyde and Behman's olio was topped by Adelaide Herrmann and Marshall Wilder, both of whom repeated the success of their preceding visits. Another enjoyable feature was the musical turn of Smith and Fuller. Pre-eminent in their especial field as these artists have always been, even from the beginning of their vaudeville career, since their return from abroad their specialty goes better than ever. Lottie Gilson and James Richmond Glenroy also made good, while some of the character imitations contributed by Etta Butler were remarkably truthful. Others that filled in were the Flood Brothers, Harry and Kate Jackson, and the recently reunited Big Four. Manager Henry W. Behman's next prominent performers are Cissy Loftus and Mlle. Marzella.

The Captain's Mate takes its departure from the Lyceum to make room for The Golden Giant.

The Novelty gave good value through Ezra Kendall, Kelly and Mason, George Betts, the Three Navarros, Young America Quintette, Sansone and Delilah, Frederick Brothers, and Coakley and Husted; Manager Percy G. Williams at the same time presenting in the Brooklyn Music Hall McAvoy and May, Ed Lateil, Carrington, Holland and Galpen, Flora Parker, Mr. and Mrs. Mark Murphy, Bicknell, Deave's Marionettes, and Harry Thompson.

For the smoking auditors the usual weekly shift comprises the Bowery Burlesquers in lieu of the Parisian Widows at the Star, the Bon Ton Burlesquers being replaced at the Empire by the Knickerbockers, while the Rentz-Santley company retires from the Unique in favor of Rice and Barton's Gaiety company.

Corse Payton will try four weeks of repertoire, twice each day, at 10-20-30, in the Grand Opera House, beginning April 9.—Manager William T. Grover is deserving of much praise for the result of the benefit for the Actors' Fund, that he brought to a successful conclusion in the Montauk last Friday afternoon.—Percy G. Williams, in quest of nuggets in the rough, hereafter proposes to rush the professional talent at the Brooklyn Music Hall to a finish before ten o'clock each Friday night, after which genius in the embryo will be allowed to disport itself in public until midnight. The scheme, which began on March 30, has already produced two valuable finds, Mr. Williams says.—The music hall competition promises to wax furious on this side of the river by next season. It is officially announced to-day by Senator Timothy J. Sullivan and his partner, George Krauss, that they have purchased for $100,000 a piece of property on the West side of Smith Street, midway between Fulton and Livingston, originally the home of one of Brooklyn's old-time millionaires, but latterly occupied by the New York and New Jersey Telephone Company. The site has a frontage of 59 feet 1 inch and a depth of 147 feet 7 inches. Messrs. Sullivan and Krauss state their intention of beginning thereon the immediate erection of a theatre to form one of a circuit with the Dewey and Schley in Manhattan.

SCHENCK COOPER.

THE STOCK COMPANIES.

One of the most ambitious and successful efforts of the Hopkins Stock company, Memphis, Tenn., was their production of My Friend from India last week. Special praise is due Eleanor Barry, Fannie Yantis, and Fred Montague for their clever work. La Belle Marie is produced this week.

* * *

A breezy performance of Too Much Johnson was given by the Columbia Theatre Stock company, Newark, last week. A. Coulter Prinker played Billings capitally, and Una Abell was attractive as his wife. Carrie Clark Ward made her first appearance with the company and gave an excellent performance of the mother-in-law. Robert Neil was comically impressive as Johnson. Virginia Jackson, Walter Woodall, and the other players did commendable work. Under Sealed Orders is the current bill.

* * *

The Valentine Stock company opened in Halifax, N. S., March 26 in Young Mrs. Winthrop. They will remain in Halifax two weeks. The company scored a decided success; the acting, stage-management, and costuming all received high praise.

* * *

Jessaline Rodgers, leading woman of the Meffert Stock company, has become very popular during her stay in Louisville this season. She was a typical Lygian maid in Quo Vadis, and her remarkable beauty contributed much to the loveliness of the character. Miss Rodgers' personal magnetism and artfulness appeals strongly to her audiences, and her impersonations are all marked with ease, grace, and versatility.

* * *

Owing to the illness of George Learock, of the Forepaugh Stock company, Philadelphia, Cecil Owen was called upon to assume the part of Logardere in The Duke's Motto, at three hours' notice. Mr. Owen proved himself equal to the occasion, giving a finished and letter-perfect performance.

* * *

Harry Burkhardt has made a decided success as Petronius in the Hopkins Chicago Stock company's production of Quo Vadis in St. Louis. Mr. Burkhardt was presented by friends with a large bouquet of roses at the performance on March 26.

* * *

The Grand Opera House Stock company, Indianapolis, will fill an engagement in Buffalo after the close of the Indianapolis season.

* * *

J. J. Spies is arranging for the appearance this season of a series of stars at the Princess Theatre, Toronto, to be supported by the Cummings Stock company. Oliver Byron has been engaged to fill a two weeks' engagement with the company, and others will be announced later. This is a return to the stock star system that was once so popular.

AT THE P. W. L.

"All Sorts and Conditions of Men" was the topic of discussion at the Literary Meeting of the Professional Woman's League yesterday afternoon. Mrs. Edwin Knowles presided, and the assembly was crowded. Alice Nichols was first introduced and discussed man as a husband. She was followed by Cynthia Westover Alden, who presented the frontiersman as a type distinct from the artificial life of the centers of civilization. Mrs. Alden's early years were spent in the Rocky Mountain region, and her heroes of the breezy West were described in a most attractive way.

Mary Shaw was expected to talk about the professional man, but was detained by illness, and Emma Brennan Ince kindly and ably supplied her place. One of the brightest addresses of the afternoon was that of Dr. Katherine Burnett, of Brooklyn, who was assigned the topic, "All the Other Fellows," to complete the symposium. With clever, keen wit she diagnosed the cases, dissecting their mental, moral, physical, spiritual, and intellectual make-up, and kept her listeners in a perpetual state of merriment. In concluding she spoke soberly and earnestly of the broadening work of clubs, in that they were teaching women the great lesson of impersonality—a characteristic hitherto limited mostly to the other sex.

On next Monday afternoon will occur the regular business meeting of the League.

THE KENDALS' NEW PLAY.

On Thursday night the Kendals produced at the Montauk Theatre, Brooklyn, a new play by Allen Upward called A Son's Inheritance.

The scene of the play is a German watering place, where John Ledersleigh is sojourning with his daughter and son Walter. Here comes Sir Everard Grey, whose father thirty years before had killed himself because of a false accusation made against him by John Ledersleigh. Lady Grey had obtained a solemn pledge from her son that he would avenge his father's death, and he proceeds to do it by winning £2,000 from Walter Ledersleigh in a game of cards. As the latter has only £600 a year he is tempted to forge his father's name to a promise to pay, which would have resulted in his being tried for forgery, as his father repudiated the signature, had not Sir Everard, who was known only as Mr. Grey, fallen in love with Miss Hilda Lester, who is Walter's sister. To win her Sir Everard persuades his mother to release him from his pledge, and he destroys the forged document.

The play is melodramatic and hackneyed and has few merits. Mrs. Kendal's part is that of a spinster whose long pursuit of a man ends in her proposal of mariage to him and his acceptance. Mr. Kendal plays the part of Sir Everard.

SHUBERTS SECURE THE HERALD SQUARE.

The lease of the Herald Square Theatre was transferred last week by Charles E. Evans to Lee Shubert, of Syracuse, who will assume control on Sept. 1. The lease runs until May 1, 1904. Mr. Shubert's brother, Sam S. Shubert, will have the active management of the theatre. The policy of the house, it is stated, will be musical comedy, though Arizona, that was booked by Mr. Evans as the opening attraction next season, probably will fill its time. The Messenger Boy and San Toy, recent London successes, are announced as possible future productions. George W. Lederer, it is stated, is to supply many of the attractions.

The Shubert Brothers are lessees and managers of the Baker Theatre, Rochester; the Bastable Theatre and the Grand Opera House, Syracuse, and the Opera House, Utica.

Charles E. Evans will return to the stage next season, appearing as a star in Naughty Anthony.

CLOSING DAYS OF DALY SALE.

On Thursday night, at the galleries of the American Art Association, the last treasure of the wonderful collection of the late Augustin Daly was sold to the highest bidder. The sale of the books, pictures, furniture, arms and curios gathered together by Mr. Daly during the last twenty years of his lifetime was one of the most important events of its kind ever held in New York. It is estimated that the collection cost its owner between $550,000 and $600,000, but the total amount realized from the sale was only $197,291.40. Of this sum the books fetched more than $166,000.

The record of the sale up to Saturday night, March 24, was printed in the last issue of THE MIRROR. On Monday afternoon the sale of the library was continued, and some of the most valuable books in the collection were sold then and at the evening session. James W. Ellsworth bought a copy of the First Folio edition of Shakespeare, imperfect, for $5,400; a copy of the Second Folio for $650, of the Third Folio for $1,400, and of the Fourth Folio for $410. Irving and Marshall's edition of Shakespeare (1888) in forty-three volumes sold for $800, and the Boydell edition, extra illustrated, in nineteen volumes, for $551. The Daly arrangement of The Taming of the Shrew, Twelfth Night, and As You Like It, with water color drawings, brought $150, $130, and $200 respectively. A collection in nine volumes of portraits of Shakespeare sold for $562.50. The Scribners purchased Ireland's Shakespeare forgeries, in three volumes, for $900. An interesting collection of passes issued by famous players, mounted and bound in one volume, sold for $80. A collection of play-bills filling seventy folio volumes, said to have cost Mr. Daly $2,000, fetched only $420. A series of autograph letters relating to the founding of the Players' Club brought $316, and a collection of several hundred prompt books brought $348. Thomas Moore's memoirs of Richard Brinsley Sheridan, extra illustrated and extended, in nine volumes, was bought by J. O. Wright for $1,800, and the same purchaser got the original manuscript of School for Scandal for $1,750. The Yale University Library bought forty-five volumes of Spanish comedies for $45, and the Scribners secured the Daly arrangement of School for Scandal for $200. The total sales for the day amounted to $39,124.50.

During the two sessions on Tuesday the sale of the library was completed. William Winter's Portfolio of Players in four volumes brought $200. A collection of autograph letters to and from Thackeray, in two volumes, was bought by J. O. Wright for $16,200, the highest price of the day. Lester Wallack's Memoirs of Fifty Years, extra illustrated, brought $280; a Sketch of the Life of James William Wallack, extra illustrated, $260; William Winter's study of Ada Rehan, with four hundred inserted portraits, $200. The famous Douai Bible, that cost Mr. Daly $20,000, was sold to George D. Smith for $5,565. It was announced at the evening session that Ireland's Records of the New York Stage, which had been purchased earlier in the sale by J. O. Wright for $6,125, had been sold by him to Evert Jansen Wendell. Mr. Wendell was one of the largest buyers at the sale, and it is estimated that his purchases during the week exceeded $25,000.

On Wednesday both the afternoon and evening sessions were devoted to the sale of autographs and autograph letters, of which Mr. Daly was a zealous collector. The receipts of the day amounted to $1,424. Among the most interesting letters sold was one from Charles Dickens in reference to the Pickwick Papers, which was one of a lot bought by G. D. Smith for $65. Alfred Becks purchased a letter of George Frederick Cooke for $21. A letter of Charlotte Cushman for the same amount. Letters of other celebrities sold at the following figures: Charles Coghlan, $10; Mary Anderson, $2.50; the Prince of Wales, $8.50; James Boswell, $12; David Garrick, $45; Edmund Kean, $20; J. P. Kemble, $16; John Howard Payne, $45. The original manuscript of Rienzi, and the printed play with notes by Macready, sold for $16, and an album of autographs collected and owned by Adelaide Neilson brought $30.

On Thursday a miscellaneous lot of photographs, autograph letters, play bills, scrap books, and printed plays was sold, and the receipts at both the afternoon and evening sessions made a total sum of $6,462.50. William Upcott's scrap book, in thirteen volumes, fetched $1,722.50; W. W. Massingham's, $220, and Lester Wallack's, $110. An additional volume to the Upcott scrap book, made by Mr. Daly, was bought for $300 by George D. Smith, who had previously bought the original thirteen. A daguerreotype of Edwin Forrest, taken in 1841, brought $11; one of Edgar Allan Poe, with letter proving its authenticity, $17; one of Edwin Forrest, not dated, $4; and one of Lola Montez, $10. The printed plays, photographs of actors and actresses and the play bills sold in large lots at very low figures.

The greater part of the entire Daly collection was bought by dealers in books and curios, although many of the chief treasures were taken by private collectors. It is said that Alfred Becks secured four of the prizes of the collection in the Memoirs of Peg Woffington, London, 1760; the Memoirs of Theophilus Keene, London, 1718; Spillers' Jests, a very rare book, and the Life of Jo Hayns, London, 1701. Many of the books bought by dealers have already been sold by them to collectors, and even now the magnificent collection is scattered to the four winds.

A list is appended of the important sales not already mentioned, in which are given the prices fetched:

Memoirs of the Colman Family, extra illustrated and enlarged by the insertion of autograph letters, 2 vols.	$58.00
Players of a Century, by H. P. Phelps, extra illustrated, 2 vols.	40.00
American Play-bills, folio	31.00
Play-bills, 1760 to 1890, 5 vols.	525.00
The Players, complete file, folio	6.00
Plays in the Daly Repertoire, with notations, 60 vols.	210.00
Galerie d'Artistes Dramatiques de Paris, 2 vols.	32.00
Etrennes de Thalie, Paris, 1811	10.00
Pro and Con, a series of works for and against the stage, 51 vols.	153.00
Histrio-Mastix, the Players' Scourge, London, 1633	30.00
"Punch" Diary, in the handwriting of Shirley Brooks, 1864	75.00
John Rainoldes' The Overthrow of Stage Plays, London, 1599	87.50
Memoirs of Robert William Elliston, London, 1846	26.00
James Rees' Life of Edwin Forrest, Philadelphia, 1874	70.00
Rhymes on Actors and Theatres, 5 vols.	15.00
J. Roach's Authentic Memoirs of the Green Room	30.00
The Old Play-Goer, London, 1846, extra illustrated	26.00
D. G. Rossetti's Art and Poetry, presentation copy	90.00
Modern Opera Houses and Theatres, London, 1896, 3 vols.	36.00
E. O. Sachs' Stage Construction	12.00
Runaway Girl Souvenir, London, 1898	7.00
Waverley Novels, Edinburgh, 1814-32, 74 vols.	1,443.00
Waverley Novels, Edinburgh, 1808-32, 80 vols.	760.00
Scott's The Mother and the Son, a tragedy, original MS.	135.00
Scott's Romance of Dunois, song in four stanzas, original MS.	105.00
The Empress of Morocco, a tragedy, by Elkanah Settle, extra illustrated	70.00
Shakespeare's Love's Labours Lost, London, 1631	205.00
Works of Shakespeare, Halliwell folios, London, 1853-65, 16 vols.	256.00
The Shrew's Centenary, privately printed, New York, 1887	82.50
King Lear, London, 1770; Forrest's copy	76.00
Love's Labor's Lost, arranged by Augustin Daly, extra illustrated	72.50
The Merchant of Venice, extra illustrated	31.00
Shakespeare and His Commentators, extended by the insertion of portraits and autograph letters	55.00
Shakespeare and His Times, extra illustrated and extended to five vols.	300.00
Shakespeare Portraits, embracing nearly 1,000 prints, 8 vols.	500.00
Shakespeare Portraits and Illustrations, 246 engravings, 2 vols.	95.00
The Confessions of William Henry Ireland and His Fabrication of the Shakespeare Papers	100.00
Ireland's Original Manuscript	50.00
Dresses and Decorations of the Middle Ages, by Henry Shaw, London, 1843, 2 vols.	22.00
The Shakespearean Referee, Washington, 1886	2.00
The Beauties of Mrs. Siddons, London, 1786	3.50
Anecdotes, Observations and Characters of Books and Men, by Jos. Spence, London, 1820, extra illustrated and extended to 4 vols.	3,800.00
Memoirs of Sophia Baddeley, Dublin, 1787, 3 vols.	12.00
The Forresters, a pastoral comedy; the Daly prompt book, extra illustrated.	95.00
Original Score of Music to The Foresters, by Sullivan	82.50
Thackeray's The Snob, Cambridge, 1829-30, 2 vols.	530.00
Thackeray's Flore et Zephyr, extra illustrated	850.00
Thackeray's Flore et Zephyr, London, 1836	420.00
Thackeray's Comic Almanack, London, 1839	80.00
Thackeray's The Corsair, London, 1839-1840	55.00
Thackeray's L'Abbaye de Penmarch, Paris, 1840	32.50
Thackeray's Second Funeral of Napoleon, London, 1841	175.00
Thackeray's Vanity Fair, first issue, London, 1847-48	100.00
Thackeray's The Book of Snobs, London, 1848	60.00
Thackeray's An Interesting Event, London, 1849	215.00
Thackeray's History of Pendennis, London, 1849, 2 vols.	42.00
Thackeray's The Kickleburys on the Rhine, London, 1850	45.00
Thackeray's Henry Esmond, London, 1852, 3 vols.	48.00
Thackeray's The Newcomes, London, 1854, 2 vols.	40.00
Thackeray's The Rose and the Ring, London, 1855	21.00
Thackeray's The Four Georges, London, 1860	44.00
Thackeray's Roundabout Papers, London, 1863	130.00
Thackeray's The Orphan of Pimlico, London, 1876	55.00
Thackeray's Notes for Speech at Dinner, Oct 11, 1855	22.50
Thackeray's The Four Georges, London, 1879	322.00
Thackeray's English Humorists of the Eighteenth Century, London, 1879, extra illustrated	105.00
Reminiscences of Thackeray, by his daughter, original drawings and autograph letters inserted	2,525.00
Thackeray's Essays on the Genius of George Cruikshank, extra illustrated, 3 vols.	307.50
Covent Garden Theatre Cash Book for 1759-60	25.00
Theatrical Times, file of 1847-48, 4 vols.	22.00
Madame Tussaud's Memoirs and Reminiscences of France, extra illustrated, London, 1838, 2 vols.	38.00
Memoirs of the Life, Public and Private Adventures of Madame Vestris, London, 1839, 2 vols.	150.00
Waldron's Shakespeare Miscellany, London, 1802	12.00
Webster's Acting National Drama, unique set of 19 vols.	85.50
Round About Picadilly and Pall Mall, extra illustrated and enlarged, 2 vols.	70.00
Tributes to the Memory of Barney Williams, Brooklyn, 1876, extra illustrated	50.00
Francis Wilson's Recollections of a Player, New York, 1897	12.00
Winston's Theatrical Tourist, autograph MS. diary	47.50
Stage Life of Mary Anderson, New York, 1886	25.00
William Winter's Henry Irving	28.00
William Winter's Ada Rehan	50.00
Memoir of Mr. and Mrs. John Wood, Boston, 1840, extra illustrated	45.00
Memoirs of Mrs. Crouch, London, 1806, extra illustrated, 2 vols.	21.00

COMPANIES CLOSING.

A Bachelor's Honeymoon, managed by Warde and Sackett, closed at Chicago.

Willard Newell company, at Philipsburg, Pa., March 22.

Troy's Dixie Specialty, at Greensburg, Pa., March 24.

Frank Daniels will close his season on May 19 and begin his next season on Aug. 20, at Manhattan Beach, whence he will take his company to the Pacific Coast, playing all of the large cities between the oceans.

King of the Opium Ring, at Poughkeepsie, N. Y., March 22.

Little Irene Myers' company, at Binghamton, N. Y., May 12.

Scott's Minstrels, at Beverly, O., March 29. After a few weeks' rest Manager Scott will reassemble his company and tour the river towns of the Ohio and Mississippi by steamboat.

Sunshine of Paradise Alley, at Troy, N. Y., on April 21.

Carl A. Haswin in A Lion's Heart, closed in Baltimore last Saturday after a long and successful season.

In Old Kentucky will close its season April 15, in Chicago.

The Baldwin-Melville Stock company will close its season at the Grand Opera House, New Orleans, La., May 5, after a successful run of thirty-two weeks.

Joseph Murphy, at Albany, N. Y., March 31.

ENGAGEMENTS.

James Kyrle MacCurdy, to originate the lead part in Henry Myers' new production this Spring.

Taylor Granville, for the leading comedy in the Hanlon's The Lively Legacy.

Carrie Clarke Wood, for character business with the Columbia Theatre Stock, Newark, N. J.

REFLECTIONS.

From a Photo by J. E. Purdy & Co., Boston. Copyright

Maude Fealy has shown unusual dramatic talent almost from infancy, having played important child roles from the age of two to ten. She is the daughter of Margaret Fealy, whose success as Niobe and in other leading roles is well remembered. Three years ago they made their residence in Denver, where the daughter occupied important positions with local stock companies, gaining experience under able stage-managers. It is seldom that an actress can claim the distinction of having successfully portrayed such difficult characters as Juliet, Galatea and Parthenia at the age of fourteen, yet the honor of this achievement belongs to Maude Fealy. The late Augustin Daly was deeply interested in her work and had signed a five years' contract with her mother and herself only a little while before his death. Richard Mansfield offered to fulfill the contract and said that only her extreme youth prevented Maude Fealy from playing Roxane this season in Cyrano de Bergerac. She is now only sixteen years of age and extremely childlike, yet displaying on the stage all the naturalness and composure of a player of long experience. She originated the role of Eunice in Fred C. Whitney's production of Quo Vadis, a part that she is now playing with pronounced success. Margaret Fealy is playing Pomponia in the same production.

D. M. Gregory is resting at Portland, Ore., and may go to the Cape Nome country.

William Arthur Evans, who has been out this season with the Keicey-Shannon company, broke his left arm last Wednesday evening while engaged in a friendly boxing bout with a brother professional. He is able to be about, but will probably carry his arm in a sling for the next six weeks.

The last matinee performance for this season by the students of the Stanhope-Wheatcroft Dramatic School will be given at the Madison Square Theatre on the afternoon of April 19. Four new one-act plays will be presented and every pupil of the school will appear. The regular term of the school will end on April 20, and the Summer classes will begin on May 1.

The horse used in Across the Pacific, now playing Jersey City, became unmanageable while on the stage the other night. It became frightened at the shots fired and dashed across the stage, heading straight for the audience, and but for the presence of mind of Pearl Seward an accident would have occurred. Miss Seward succeeded in stopping the frantic brute, and, though herself somewhat bruised and much frightened, managed to lead the horse back into the wings. After that the audience as well as the people on the stage gave her an ovation.

The dramatic rights to W. J. Locke's novel, "Idols," have been secured by Charles Frohman.

Georgie Lingard, soubrette with George W. Monroe, will spend Holy Week with friends in Indianapolis, rejoining the company at St. Louis April 15.

May E. Abbey, who is ill at her home in Hartford, Conn., has been obliged to cancel her engagement for Three of a Kind.

John C. Davis on April 21 will close a thirty-six weeks' season as juvenile with Maloney's Wedding, and is re-engaged for a Summer season by Manager James L. McCabe.

Esther Tittle will play the lead in Secret Service next season.

P. G. McLean has left The World Against Her to join Lincoln J. Carter's forces.

Paul Terhune closed with William Owen at Edgerton, Wis., on March 28.

Ella Salisbury represented Mrs. E. L. Fernandez in taking charge of the sale of flowers at the Actors' Fund benefit in Brooklyn on Friday.

George W. Lederer has loaned William Blaisdell to the Hanlon Brothers to create the role of Don Diego Siguenza, a Portugese count, in their new play, A Lively Legacy. Mr. Blaisdell will later go to London with Mr. Lederer in The Whirl of the Town.

Chamberlain, Kindt and Company will soon relinquish management of the Auditorium, Galesburg, Ill.

During the production of a play entitled For Love of Country in the Tagalos language, at the Tagalog Theatre, Manila, on March 25, the natives became disorderly and the play was suppressed.

C. T. Dazey sailed for London on the *New York* March 28. He will visit Paris and Germany, returning in the early Fall.

L. Lawrence Weber will next season send out a farce-comedy called A Certain Party, written by Edgar Smith, with music by John Stromberg. It will be staged by Julian Mitchell and Robert Mack will do the advance work. Mr. Weber is negotiating with some very prominent performers to head the company.

William T. Terriss has adapted from the French a one-act play, An American in Paris.

Rudolph Aronson sailed from England for this port on Saturday.

A little fire did damage to the amount of $50 at the Garrick Theatre on Sunday. A defective electric wire was to blame.

Nat C. Goodwin and F. Ziegfeld, Jr., contemplate leasing a London theatre next season and dividing the time between Mr. and Mrs. Goodwin (Maxine Elliott) and Anna Held.

The *Evening World* is running a "novelization" of Hearts Are Trumps, credited to Amelia Bingham.

Madame Elise Freisinger, the costumer, will sail to-day (Tuesday) for Paris to see several of the latest productions, some of which she expects to reproduce here next season.

James E. Fennessey, who was in town last week, left for Cincinnati on Thursday after the opening of Blondell and Fennessey's Exchange, where all his business for the Empire circuit will be handled.

Marie Stuart and her mother contemplate sailing for Paris about May 1.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Joseph Hart and Carrie De Mar present for the first time in New York Mr. Hart's latest farcette, A Close Call, which is said to excel his previous efforts. Maurice Farkoa, the English society entertainer, makes his vaudeville debut in a monologue. The others are Cora Tanner and company in My Husband's Model; George Fuller Golden, comedian; Charles E. Grapewin and Anna Chance in a brand new sketch called Above the Limit; Clarice Vance, singer of coon songs; Dixon, Bowers and Dixon, the three Rubes; Leo Dervalto, spiral ascensionist; Vandy, European juggler, who makes his American debut; Mlle. Emmy and her trained dogs; the Romany Sisters, musical comediennes; Terry and Lambert, comedy duo; Malcom and Belmore, trapezists, and Carmentelle Sisters, singers and dancers. The biograph and stereopticon are retained.

Tony Pastor's.

Besides Tony Pastor the bill includes Hilda Thomas in Miss Ambition; Lotta Gladstone, comedienne; Smith and Cook, acrobatic comedians; Cardownie Troupe, international dancers; Mr. and Mrs. Jimmie Barry in Mrs. Wilkins' Boy; Carrie Scott, assisted by Baby Monk; Arthur Rigby, comedian; the Gale Sisters in a new skit called A Bunch of Tangled Language; Scanlon and Miley, comedy duo; Fitzgibbon, McCoy and Fitzgibbon in A Mischievous Brother; Sisters Maude, serio-comics; Fredo and Forrest, comedy duo; Mr. and Mrs. Joe Keaton, sketch team, and the vitagraph.

Proctor's Palace, Fifty-eighth Street.

Francesca Redding and company, presenting Will M. Cressy's sketch, Her Friend from Texas, head a bill including Linton and McIntyre, comedy duo; W. H Clemart, English ventriloquist; Paley's kalatechnoscope; Colville and McBride, Celtic farceurs; Lacy and O'Brien, rapid fire talkers; Josephine Harvey, trombone soloist; Tom Mack, monologist; King and Ingraham, illustrated songs; Pelot, juggler; Pascatel, equilibrist, and the stereopticon.

Proctor's Twenty-third Street.

J. K. Emmet and his own company, in a condensed version of Fritz in a Madhouse; Kitty Mitchell, "the Lady Graceful," in new songs, and Thorne and Carleton, in their new act, are the stars of a bill that includes Paley's kalatechnoscope, McCale and Daniels; Flood Brothers, acrobatic comiques; Charles King, vocalist; Burton and Brooks, comedy duo; Lynch and Jewell, comedy duo; Lou Wells, musical tramp; Walherti's horse; Alice Lewis, mimic; Satsuma, Japanese juggler, and the stereopticon.

Schley.

The Sisters Hawthorne, recently returned from England, head the bill in a new act. Williams and Tucker in Skinny's Finish, which has been seen twice already this season at this house, play another return date. Others are the Nillson Aerial Ballet, Cook and Sonora, Fisher and Carroll, the Sisters Kumira, Japanese acrobats, who make their American debut; Nellie Burt, Fox and Allen, and Harry and Sadie Fields.

Weber and Fields'.

Whirl-I-Gig and Sapolio continue their run, with Weber and Fields, Lillian Russell, Mar Robson, Charles J. Ross, John T. Kelly, David Warfield, and Peter Dailey in the leading roles.

Hurtig and Seamon's.

The bill includes Lottie Gilson, Frank Bowman, and Rose Adelle in The Door Key; Press Eldridge, Etta Butler, Harding and Ah Sid, the three Savans, Mlle. Alice, and Bennett and Kessner.

Miner's 125th Street.

Adolph Zink, Charles Willard and company, Clerise Sisters, Williams and Adams, and Macart's dogs and monkeys are billed for this week.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Fred Irwin's Majestic Burlesquers hold forth this week.

LONDON.—Weber's Dainty Duchess company are in town again for a week.

MINER'S EIGHTH AVENUE.—The Utopians are amusing the West Siders.

OLYMPIC.—Matt J. Flynn's Big Sensation is the bill for the week.

COMIQUE.—The City Sports' Big Show is the attraction for the week.

DEWEY.—Hurtig and Seamon's A Social Maid company is this week's attraction. The company includes Johnson, Davenport and Lorella, and others. A Social Maid is the concluding burlesque.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Camille D'Arville presented an almost entirely new repertoire for her second week, and repeated her hit. She is about the only one of the operatic stars who have gone into vaudeville who has won genuine encores. Last week she introduced George Totten-Smith's song, "My Moonbeam Babe," which was well received. The Girl with the Auburn Hair returned for one week, and presented her artistic act with much success. Mr. and Mrs. Arthur Sidman were seen once more in Mr. Sidman's delightful little sketch, Back Home. The quaint and natural touches of humor and the atmosphere of the play brought many a spectator "back home" for the time being, and many a furtive tear was brushed away as the curtain fell upon the charming picture of the old man asleep by the fire. Little Fred and his collection of trained animals made their first appearance in Manhattan Borough, and scored a complete success. One dog which does somersaults, and two others which play football, are the features of the act, which is pleasing in every way. Barnes and Sisson won plenty of laughs with their sketch, The Marriage Broker, which is built on the lines most popular with patrons of vaudeville. There is no plot, and the hit depends upon the rapid exchange of gags and some amusing business, together with some catchy songs, all of which were done with commendable briskness. Josephine Gassman and her "picks" made a tremendous hit as usual. The little darkies she has now are just as funny as the old ones, and the audience never seems to tire of their antics. Joseph Newman, who has recently returned from the West, was warmly welcomed. He sang several comic songs of his own composition in his own original way, and won hearty encores. The mere fact that Mr. Newman does not offer the cut and dried songs and parodies of the average humorist is sufficient to prejudice the audience in his favor. The Brothers Forrest presented a musical clown act, which resembled dozens of others which have been imported for years past. They were well received. West and Williams used some elderly jokes, and the audience forgot the respect due to old age, and laughed. The Maginleys, Haight and Dean, the Carsella Sisters, Fred Hurd, Arthur Buckner, and the biograph and stereopticon, with new views, were also on the bill.

TONY PASTOR'S.—Mr. Pastor delighted his patrons with some new parodies, sung in his own original way. Cook and Sonora's specialty has been greatly improved, as they have cut out the tiresome business with the ladder and the "Silver Moon" song. Miss Sonora appeared in a new silk shirt waist that caught the eyes of the women. Winona Winter, the clever child actress, made a tremendous hit in her songs and imitations. She was assisted by Banks Winter. Artie Hall played another return engagement, and repeated the success she invariably meets with at this house. She is as full of life and ginger as ever, and her quaint and original methods never tire. Press Eldridge sang a new song called "Would You Like to Go Halves on That?" which is evidently of English extraction. He also chatted about widows and other interesting subjects. Harry C. Stanley, assisted by Doris Wilson, scored his usual success in Before the Ball. Silvern and Emerie won applause for their work on the rings. Kasten, Duey and Kasten kept the audience laughing with their sketch, which includes a little of everything. Dan and Dolly Mann did some excellent character work in their rural sketch, Mandy, which provoked many laughs. Barrett and Learned, Craig and McDonald, Si Stebbins, Mabel Craig, and the vitagraph were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—Francesca Redding headed the bill, and was seen once more in W. M. Cressy's sketch, Her Friend from Texas. It made a big hit, of course, and the work of Miss Redding and her clever associates found favor. Louis A. Simon was especially good. John Alden and Ralph Moore did their share in keeping things going. Caron and Herbert's comedy and acrobatics kept the house in roars. W. H. Clemart, an English ventriloquist, made his American debut and scored a hit with some novel effects. His dummies consist of a tramp, a baby, and a nursegirl. He has the nursegirl figure arranged so that it appears to walk in unassisted, and the idea seemed to strike the audience very favorably. The usual assortment of ventriloquial jokes are introduced by Mr. Clemart, who may be credited with a hit. Jane Whitbeck returned to the stage after an absence of several months, and her cordial reception proved that she has not been forgotten. Josephine Harvey played some popular selections on the trombone very nicely. Rae and Brosche won lots of laughs in their Dutch act. Williamson and Stone danced very neatly. Wilson and Leicester's singing was encored. Tom Mack sang "The Bold Fisherman" with good expression, and told several jokes. May Mooney, Phyllis Allen, Campbell and Caulfield, Pascatel, the kalatechnoscope, and stereopticon were also in the bill.

PROCTOR'S PALACE.—McIntyre and Heath's drolleries kept the audiences in great humor throughout the week. Sager Midgeley and Gertie Carlisle repeated their hit in their delightful juvenile sketch. Jules Keller astonished every one by his feats of hand-balancing. Fields and Ward and Smith and Cook contributed largely to the pleasure of the patrons. Others on the bill were John T. Powers, Hartzell and Abbott, Riley and Hughes, Morell and Evans, and Holder. Paley's kalatechnoscope and the stereopticon showed excellent views.

MINER'S 125TH STREET.—Adolph Zink made a successful vaudeville debut here last week, and by this time should be speeding on his career with a Ching Ling Foo or Cissie Loftus salary. His act presents a new idea, aside from the fact that he is good himself. He does imitations of May Irwin, Edna May, and "Bathhouse John." Between changes the biograph shows him in his dressing-room rushing through a change with the assistance of his valet. The act is one of the most novel seen in a long time. Ching Ling Foo and his company were as mystifying as ever. Cressy and Dayne in Grasping an Opportunity made one of the big hits of the bill. Charles Leonard-Fletcher, assisted by Carrie Ezler, was encored; George Evans, Annie Hart, and Blocksom and Burns made up a highly enjoyable programme.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Violet Jewell, a dashing young woman with a superb figure, took the place in the chorus left vacant by the sudden departure of Frankie Bailey, and filled the bill, as well as the costumes, most satisfactorily. Most of the Weber and Fields' choristers are on the petite and gingery order, and Miss Jewell's figure stands out prominently on that account. Lillian Russell warbled sweetly, and May Robson continued to burlesque Sapho quite successfully. The comedians infused the usual spirit into their work, and their efforts were enthusiastically received.

HURTIG AND SEAMON'S.—Lafayette was held over for another week and repeated his hit. Mr. and Mrs. William Robyns, whose artistic work has made them favorites with Harlemites, made a hit in The Counsel for the Defense. Charles Wayne and Anna Caldwell in a slashing, smashing Cohan comedy didn't have any trouble in keeping the audience laughing. Henri French's clever work gots lots of applause. Foy and Clark, Mlle. Azara, and the Carl Damman Troupe were the others on the bill.

SCHLEY.—Clifford and Huth, who headed the bill, were well received and "made good." John E. Camp's eccentric comedy work made a favorable impression. J. W. Winton and "McGinty" made a big and emphatic hit. The act is full of original material and his work as a ventriloquist is far above the average. Thorne and Carleton in The Intruder went well; Stinson and Merton did a good deal with Nothing; Louise Dresser, Maxwell and Dudely, Johnson and Dean, and the Livingstone Family completed the bill.

KOSTER AND BIAL'S.—The Regatta Girl ended her career on Saturday evening, to the regret of nobody but the backers and the performers. The ballet Progress, which is a superb spectacle, continued to find favor, and the pretty dances were repeatedly encored

The Burlesque Houses.

MINER'S BOWERY.—Clark Brothers' Royal Burlesquers put in a good week at their home theatre.

LONDON.—Crane Brothers' Grass Hoppers made their first appearance at this house to good business.

MINER'S EIGHTH AVENUE.—Harry C. Bryant's Australian Burlesquers moved up from the Bowery for a big week.

OLYMPIC.—Rice and Barton's Rose Hill English Folly company amused the Harlem folk.

DEWEY.—Irwin's Majestic Burlesquers filled a profitable week and presented a pleasing programme. The burlesques were Down the Line and The Kneipp Cure, and the clever members of the company were given ample opportunity to display their talents. The olio included the Todd-Judge family of acrobats, Mitchell Sisters, Harvey and Irwin, Wolb and Dill, Marie Beaugarde, Victoria Brinkley, and others.

COMIQUE.—The Bohemian Burlesquers drew good houses. In the olio were Van and Nobriga, Fred Wyckoff, La Fiesta, Weston and Beasley, Esmeralda Sisters, Mitchell and Cain, Kessler and Carrick, and Irwin and Haines, whose act is very tiresome. Otherwise the olio was up to the mark. Beauty's Apple was the opening extravaganza, and a one-act farce by George Totten Smith closed the performance. The ridiculous situations and comic incidents that go to make up this absurdity offer ample scope for Billy Van's peculiar genius as a comedian. The scene is the interior of a sanitarium occupied by a bevy of very healthy-looking damsels, who are being treated for various "sporty" habits. Patsy, played by Van, is hired by the superintendent, and he immediately goes into a sort of a partnership with Carrots, the hired girl, played by Vevie Nobriga, for the purpose of committing various acts of devilitry, etc. After this all is a screechingly funny chaos. William Mitchell as Reckless Reginald, a tramp, was very good, and John Cain's conscientious work as Dr. Flim Flammer, the superintendent, was commendable.

A CLEVER VENTRILOQUIST.

J. W. WINTON.

Above is an excellent likeness of the English ventriloquist, J. W. Winton. Mr. Winton started his American tour some months ago, at the Orpheum in San Francisco. After playing the circuit twice he came East, and is now on the Keith circuit. He has played in every country in which the English language is spoken, and in some where it is not. He says he is the first ventriloquist to visit the Transvaal, and relates a humorous incident that occurred while he was playing in Pretoria. It seems that one of his accomplishments is the speaking of low or Boer Dutch, and he did his act while playing in South Africa in Dutch, with the exception of a few—from a Boer point of view—treasonable remarks that one of his figures, nicknamed "McGinty," would say in English. Oom Paul got wind of this, and one day the managers of the theatre received word from the President that unless one McGinty, who was appearing nightly at their house, did not cease this sort of thing the Government would have to begin action against him. Winton says "McGinty" didn't express himself on the subject, but he has no doubt he did a heap of thinking. Mr. Winton has been in the profession for twenty years, and lays claim to a number of original ideas and accomplishments, such as the song and dance and rope-climbing done by "McGinty," ventriloquial whistling, and his ability to imitate almost any sound or noise with his hands and mouth. Winton is a big favorite all over Australia, where he has a record of one thousand continuous performances under the management of Harry Rickards.

THE CIRCUS ARRIVES.

The Adam Forepaugh and Sells Brothers' Circus arrived in Jersey City last week and camped out until Sunday night, when the entire outfit came over to New York.

An elaborate torchlight parade took place last evening, that attracted countless thousands of delighted sightseers, who cheered enthusiastically as the marvelously magnificent pageant wended its way through the busy streets. The gilded chariots, the gayly caparisoned horses, with their burnished trappings gleaming in the glare of calciums and electric lights; the men and women of the circus, who looked like kings and queens to the urchins, all tended to make the parade a notable event.

The season at Madison Square Garden, which lasts for sixteen days only, will begin on Wednesday evening.

HARRY SANDERSON'S ANNUAL.

The annual testimonial to Harry S. Sanderson, manager of Tony Pastor's Theatre, will take place, as usual, on Easter Sunday night. So many artists have volunteered that Mr. Sanderson will have difficulty in giving them all a chance to appear. He has been associated with Mr. Pastor for nearly thirty years, and during that time has made thousands of friends, who esteem him for his courtesy and admire him for his many good qualities.

DEWEY THEATRE WINS.

The Sabbath Committee of this city has lost its case against the Dewey Theatre on a technicality. The committee alleged that a Sunday performance in violation of the law took place at the Dewey on Nov. 26, 1899. A mistake was made in the service of an order on George Kraus, and too late it was discovered that Morris Kraus and not George is the partner of "Tim" Sullivan in the Dewey.

LILLIAN BURKHART.

Lillian Burkhart, whose latest photograph, by Hall, of Buffalo, appears above, has added to her repertoire a new comedietta called Fifty Years Ago, written by Hubert H. Davies, dramatic editor of the San Francisco *News Letter*. She produced it at the Creighton Orpheum in Omaha on March 9, and the critics of the Omaha papers praised both play and player. The new comedietta is said to be of a higher class than any of those heretofore done by Miss Burkhart, and gives her opportunity for acting of the highest order. She has costumed it expensively and has staged it with the care and good taste always displayed by her. During her Kansas City engagement Miss Burkhart presented Dropping a Hint, A Passing Fancy, Her Soldier Boy, A Deal on 'Change, and Fifty Years Ago, all in one week. The dramatic critic of the Kansas City *Times* wrote an article praising Miss Burkhart for her indefatigability in securing new material. The popular comedienne will shortly begin an engagement at the Orpheum in San Francisco and will also play the other houses on the Orpheum circuit.

MRS. UPPERMAN'S MUSICALE.

Mrs. William Blake Upperman gave a charming musicale at the Waldorf-Astoria on Tuesday afternoon last. The affair was under the direction of Edwin A. Pratt, who has had much experience in managing functions of this kind, and it is needless to say that everything passed off very smoothly. Mrs. Upperman made four appearances and recited selections which tested her versatility and proved her talent. Her selections included "The Portrait," by Meredith; "Mary Stuart," by H. G. Bell; "Mother and Poet," by Browning, and the courtship scene from Henry V. She was pleasing in all, and was warmly applauded. Florence Blauvelt, a sister of Lillian Blauvelt, sang very sweetly. Estelle Norton, Harriet E. Barse, Miriam Blauvelt, and Genevieve Bisbe, pianists; Luigi Sartori, basso; Julia Allen, soprano, and Margaret Crawford, contralto, all helped the audience to pass a very pleasant afternoon. A number of pupils from Mrs. Edith C. Cooper's seminary on Riverside Drive were present.

WEBER AND FIELDS' PLANS.

Weber and Fields will take their entire company on a tour of the principal cities at the close of their New York season. The tour will open in Philadelphia on May 7, followed by Baltimore, for two nights; Washington, one night; Buffalo, Toledo, Indianapolis, and Cincinnati, one night each. Chicago will enjoy the performances for a week, and Syracuse will have one night of real New York fun, and the tour will finish in Boston, with an engagement lasting five nights. The company will travel in a special train.

Within a few days after the close of the tour Weber and Fields, Julian Mitchell, and Edgar Smith will take a run over to Paris to see the exposition and study types of character, which will be introduced in the new burlesque which will open the next season at the Broadway Music Hall on Sept. 5.

VAUDEVILLE FOR NOME CITY.

A vaudeville company, made up of twenty-five women and about twelve men, left Seattle last week for Cape Nome, Alaska, which is said to be a richer gold field than the Klondike. The salaries of the performers range from $250 per week up, but board is very high up there, and the merry vaudevillians will miss the "dollar single, sixty cents double" hostelries of the United States. The company was organized by John and James Considine and others, who think there is money to be made by the venture. Grand opera prices will prevail, and if a miner has not the ready cash a quart of gold dust will secure him a nice front seat. The theatre in which the performances will be given has been shipped in sections. A "gambling parlor" will be run in connection with the theatre.

AN AMBITIOUS YANKEE GIRL.

M. J. Keating, the affable gentleman whose duty it is to promote publicity for Keith's Boston house, sends THE MIRROR a letter which was received a few days ago by General Manager E. F. Albee, who is so busy making plans for new theatres that he did not have time to interview the writer. The epistle is as follows:

"DEAR SIR: I would like very much to go on the stage. I was never on the stage, but I am wild to, and I know I would please you. I am tall and good shape—big hips and limbs, and small waist. Will come in any time you wish to see me. They say I am a peach for good looks."

DAN RICE'S WILL.

The will of Dan Rice, the famous clown, was probated in Long Branch, N. J., on March 30. It was made in June, 1899, and directs that his entire estate be given to John H. Brown and his sister Elizabeth, with whom he lived. They are also named as executors. From the estate they are required by the terms of the will to pay $1,000 a year to Rice's daughter, Mrs. Catherine Wurtzbach, as long as she lives. Rice's property is said to include 10,000 acres of land in Louisiana and Texas. He also left the manuscript of a book of reminiscences, which is now in the hands of a publisher. It is expected that it will have a large sale.

ELY ON HIS WAY HOME.

Edgar Atchison-Ely sailed from England on Saturday last on the *Etruria*, and will be in New York by the end of the week. He will fill several important engagements here before returning to Europe, where he has made one of the most pronounced hits ever credited to an American artist. The Prince of Wales and hundreds of lesser lights have applauded his specialty, "The Future Dude."

HAYES AND LYTTON TO SEPARATE.

Emily Lytton, of Hayes and Lytton, who are starring in A Wise Guy, will work alone after the company's season closes. She will appear in vaudeville in a sketch written by Will M. Cressy, entitled Mrs. Homelock Schurz. She will play the part of a female detective, and will be supported by a company of three people.

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" 16, Opera House, Chicago.
" 23, Wonderland, Detroit.
" 30, Shea's, Buffalo.
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Invitations to the Safe Crackers' and Sand Baggers' weekly "At Home" were extended to us last week in Albany. Owing to pressing business engagements we were compelled to send regrets.

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MR. AND MRS. ROBYNS' SUCCESS.

When a noted critic goes out of his way to write an elaborate and detailed criticism of the work of a team of vaudeville performers the fact is worthy of more than passing mention. When Mr. and Mrs. William Robyns were in Cincinnati their one-act drama, The Counsel for the Defense, was seen by Montgomery Phister, the critic of the *Commercial Tribune*, who was so pleased with the act and the work of Mr. and Mrs. Robyns that he wrote a lengthy and highly eulogistic notice of it for his paper. As a rule great critics regard all vaudeville as beneath their notice, and even in this case Mr. Phister confessed that he had simply dropped into the theatre to while away a little time. Mr. and Mrs. Robyns are naturally very proud of Mr. Phister's notice, as he is considered a very discerning man in theatrical matters. The notice appeared in an advertisement in THE MIRROR of March 24 and has caused unlimited comment.

A PROLIFIC AUTHOR.

Will M. Cressy will be well represented in vaudeville next season. No less than eleven of his acts, employing thirty-four people, will be swinging around the circuits. Mr. Cressy and Blanche Dayne will appear in A Village Lawyer and Grasping an Opportunity, and Francesca Redding in Her Friend from Texas, Matthews and Harris in Adam the Second, Emily Lytton in Mrs. Homelock Shurz, Foy and Clark in The Spring of Youth, Lizzie Evans in Sailing Orders, Hal Davis and Inez McCauley in One Christmas Eve, Louis Simon in The New Hostler, Willett and Thorne in The Coral Strand, and Maxwell and Dudley in Chicago Charity make up the list of Mr. Cressy's acts. He and his wife will be the special feature with the Orpheum road company next season. They have not lost a week, except through illness, and are booked solid to September, 1901.

VALMORE DEAD.

Valmore, "the instrumental man," died at his father's home in Worcester, Mass., on March 24 of tuberculosis. His specialty consisted of vocal imitations of musical instruments, church bells, phonographs, etc., and it is thought that the great strain on his vocal chords hastened his death. Valmore began his career as an amateur in Worcester, playing in a sketch with his brother, who is now an Alderman in Worcester. He went on the professional stage about six years ago, and with his unique and pleasing act made a big hit in the principal theatres of the United States and Canada. He had intended to go to Europe next Summer to appear in the music halls. Valmore's real name was Delor J. Rousquet. He leaves one son six years of age. His wife and two other children have died within the past two years.

ANOTHER VAUDEVILLE STAR.

Julia Kingsley, the handsome and talented comedienne, who is remembered by patrons of the "continuous" for her excellent work in Supper for Two with Bert Coote, branched out two weeks ago in Springfield, Mass., at the head of her own company, producing a farcical sketch called Her Uncle's Niece, adapted for her by Nelson Lewis. She made a great success, and at once joined the list of high-class vaudeville stars. Managers with whom Miss Kingsley has played have been loud in their praise, and a brilliant future seems assured for this talented little woman. She is supported by Nelson Lewis, who has charge of her business affairs. He has in preparation several one-act farces and announces that Miss Kingsley will have a large repertoire. Miss Kingsley will shortly be seen in New York in the leading continuous houses.

HAPPY FANNY FIELDS RETURNS.

Happy Fanny Fields, looking as happy as ever, returned to New York yesterday, after a highly successful tour of the Orpheum circuit. She was engaged for six weeks on the circuit, and made such a hit in 'Frisco that she returned there to strengthen the bill week of March 11, after she had finished in Los Angeles. She will appear at Hyde and Behman's, April 16; Miner's 125th Street, April 23, and has the Proctor circuit to follow, with the Keith circuit pending. Miss Fields' press notices in 'Frisco and Los Angeles were flattering in the extreme, and judging by them, her hit must have been of the phenomenal order.

ANOTHER NEW CIRCUIT.

A company was organized last week in Richmond, Va., with a capital stock of $20,000. It will be known as the Bijou Theatre Company. The object of the company is to form a circuit of vaudeville houses. Property has been secured in Norfolk and a new theatre will be erected at once to be run in conjunction with the Bijou in Richmond. Other houses will be added later on and a circuit of large size will be inaugurated. The officers are: President, Jacob Wells; Vice-President, Thomas G. Leath; Secretary, Charles I. McKee. These men, with W. Greanor Neale and A. B. Blair, constitute the Board of Directors.

SKETCH BY AN EDITRESS.

At Tony Pastor's on Thursday afternoon last a new sketch called The First Time, written by Juliet Wilbor Tompkins, editress of *The Puritan*, was given a trial performance. Howard Truesdell and Anna Barclay headed a cast of six people. Miss Tompkins' friends attended in large numbers, so that the new sketch was given a most attentive hearing. The characters are an impecunious artist, an actress out of an engagement, a theatrical manager, a society woman, and an untidy servant girl. There are many bright lines in the sketch, and the audience seemed to enjoy it.

MISS MORELAND OFF FOR EUROPE.

Beatrice Moreland will sail on Thursday, April 5, in the *Friederich der Grosse* for England. She will visit Italy, Switzerland and Egypt while away and expects to return to this country the early part of August, as she opens her vaudeville season in the West about the 15th of that month, playing The Financial Question, Taming a Husband, and A Game of Golf. Miss Moreland expects to secure a London vaudeville success for next season, and also will undoubtedly bring back a handsome wardrobe from Paris.

CARLISLE BAND AT KEITH'S.

With the exercise of a good deal of diplomacy and the offer of a tremendous financial inducement E. F. Albee has secured for the Keith circuit the famous Carlisle Indian Band. The band is under Government patronage and has been making a big hit at the leading halls and theatres throughout the country. It made its New York debut at Carnegie Hall last week before a distinguished audience. It will head the bill at Keith's week of April 9.

TELEPATHIC TESTS.

Maude Lancaster gave an exhibition of her powers as a thought reader in the Promenade de Luxe of the New York Theatre Wednesday afternoon last before a number of invited guests. Miss Lancaster read the number on a bank note without seeing it; discovered the perpetrator of a supposed murder and located the weapon and the place where the body was hidden, and did several other most astonishing things which impressed the spectators most profoundly.

HAMMERSTEIN'S BIG ROOF GARDEN.

Oscar Hammerstein will have one of the largest roof-gardens in the city next Summer. He intends to connect the roof of the Victoria with that of the Republic, now building, and one big garden will be the result. Several novelties in construction, on which Mr. Hammerstein has been working, will be introduced, and the new resort promises to be a wonder in its way.

TED MARKS HERE AGAIN.

Ted P. Marks, who seems to spend a good deal of his time on the ocean, arrived in New York last week, to look after bookings of vaudeville artists on both sides of the water. Mr. Marks says the demand for good American acts in Europe is greater than the supply, and he is here for the purpose of securing as many big acts as he can get.

VAUDEVILLE JOTTINGS.

Frank Latona has gone back to London to play at the Canterbury and Paragon.

A Chicago correspondent calls THE MIRROR'S attention to "The Girl With the Auburn Locks," who is with the Wilbur-Kirwin Opera co., and whose act is similar to that of "The Girl With the Auburn Hair." If THE MIRROR is not mistaken, the co. mentioned has the right to use the act.

During the engagement of Delmore and Wilson in Springfield, Mass., they were honored by a theatre party from Holyoke, and were tendered a banquet after the performance.

William A. Mason, of Mason and Frances, after playing three performances at the New Grand, Washington, D. C., week of March 26, was obliged to close his engagement owing to a severe attack of inflammatory rheumatism. He is now at his home in New York under medical treatment.

Dave Livingston will work alone in the future doing his tramp specialty, as the team of Carroll and Livingston has dissolved partnership.

Joseph Howard, of Howard and Emerson, was run over by a wagon on March 26, while on the way to catch a train for Bridgeport, Conn. He was unable to appear in Bridgeport with the Dainty Duchess co.

William Robyns seems to have become a regular contributor to "Social Life," a weekly published in Harlem. Last week he had a three-column essay on the possibilities of vaudeville one hundred years from now, which makes very interesting reading.

Gertrude Haynes and her "choir celestial" were the hit of the bill last week at the Park Theatre, Worcester, Mass.

Milton and Dolly Nobles are this week visiting Mrs. Nobles' parents at Lebanon, Ohio. Their two children will join them there, and make the overland trip with them. They open on the Orpheum circuit at Kansas City, April 16, and they are booked to the middle of July, when they will close for a six weeks' rest at their Brooklyn home.

The brother of Belle Robinson, of Weber and Fields' chorus, who was supposed to have been killed in the Philippines, has turned up alive and well, and Mrs. Robinson has laid aside her mourning.

Williams and Walker and their co. in The Policy Players, succeeded The Regatta Girl at Koster and Bial's yesterday. The ballet, Progress, is retained, and closes the performance, as usual.

Ned Monroe, assisted by Nellie Lawrence, appeared at the Novelty Theatre, Brooklyn, last week.

Jenny Eddy writes the MIRROR to the effect that the "Russian Midgets," who work in her act, are not her sons. The boys are seventeen and eighteen years of age respectively, and as Miss Eddy is still in the bloom of youth, she does not wish to be credited with a family she does not own.

Julian Rose is meeting with great success on the Kohl and Castle circuit, and plays Hopkins' Theatre, St. Louis, week of April 9 with Proctor's three houses, Hyde and Behman's, Miner's 125th Street, and Tony Pastor's to follow.

Hen Harris, of Chicago, arrived in New York yesterday to look after his bookings for the Summer parks. He is stopping at the Parker House.

An excellent sketch of the career of C. A. Bradenburgh, proprietor of the Ninth and Arch Museum in Philadelphia, appeared in the Philadelphia "Record" on March 30.

The ball of Koster and Bial's employes will take place on April 7.

Cheridah Simpson is seriously ill with grip at her residence in this city.

Ida May Pierrepont, Gertrude Bradley, Horace Wright, W. H. Kohne, and Harry Dodd appear in a new one-act musical comedy called Moss Roses this week at the Eden Musee.

Justice Giegerich last week dismissed the suit brought by W. J. Madden against the Robert Biel Syndicate, to restrain the production of 'Round New York in Eighty Minutes.

Josephine Sabel is one of the big acts in the bill arranged by Manager Hashim this week at the Boston Theatre.

Olive Jumel-Nelson, the clever ingenue, who has made a success with her new monologue, has been specially engaged to entertain the society friends of Mrs. "Jack" Gardner at Boston on April 20.

Anna Whitney and Albert Grossi, of Martinetti and Grossi, were married Feb. 18, at Baltimore, Md. Rev. Father Curley, of St. Vincent's R. C. Church, performed the ceremony.

Hurtig and Seamon have leased the Auditorium Pier in Atlantic City, and will inaugurate the season there next week with a vaudeville bill.

Frank Bueman and Rose Adelle are playing The Door Key at Hurtig and Seamon's Music Hall this week, as Hopkins' Transoceanics closed March 31, in Syracuse. Next week they play Pastor's, then join Fulgora's European-American Stars in Washington, and jump direct to San Francisco for six weeks. This clever couple are booked solid to the middle of June. They were to have opened April 16 on the Keith circuit, but canceled on account of Western time. They will play the circuit in August.

Haigmt and Dean finished their tour of the Keith circuit at the Union Square Theatre, this city, last week. This was a return date within twelve weeks.

Mazie King, with Prof. Alvienc's latest creation dance, "Gladitorial," opened on the Keith circuit at Providence, yesterday. The act has been copyrighted and patented and will be protected against infringements. After a ten weeks' tour of this country a visit may be made to Paris and London.

Alvienc's Midgets, Billy Platt and Will Archer, scored well at the Grand Opera House Syracuse, week of March 19. They are at the Grand Opera House, Philadelphia this week.

There will be a "ladies' day" at the New York Press Club on Thursday of this week. The programme will include Lillian Russell, Rose Coghlan, David Warfield, and several others.

Nan Lewald, who has played leads with the best road cos., will shortly present a novelty on the vaudeville stage. It is a sketch with the catchy title of The Deputy Sheriff, written especially for her by the veteran dramatic author, Bob Watt, of Philadelphia. The sketch is a combination of pathos and humor, with a unique plot and many novel situations, and is in a peculiarly happy vein. Miss Lewald will be supported by a competent co., and the sketch will be mounted in sumptuous style and handsomely costumed. For two seasons Miss Lewald was with Barry and Fay. She played leads in The Fugitive, Irish Corporal The President, and Alone in London, and was one of the principals with Rhea on her last tour.

The Zeno Comedy Four will introduce a new act this season entitled A Trip to the County Fair, written by Charles Koster, second tenor of the quartette. They will open a season of park engagements on June 1.

Frank V. Dunn, manager of the Palace Theatre, Boston, has secured by purchase the Star Opera House, Philadelphia, and is now in possession. This will give him a circuit, which includes Wilmington, Del., and Reading Pa., with prospects of other cities by next season. After matters are put in shape the Star Opera House will be run with continuous burlesque. The programme this week introduces the Three Hickmans, Flora Parker, Nizarras, Dilks and Wade, Prof. Caffrey's dog circus, Livingstone and Busch, Ollie Hood, Joe Hardman, Frank and Grace Graham, Fox and Millville, and Tedwyn Sisters.

VAUDEVILLE PERFORMERS' DATES.

Adams, Sam J.—Keith's, Prov., 2-7.
ALDRICH, CHARLES T.—Columbia, St. Louis, 2-7, Olympic, Chicago, 9-14.
Allenis, Prof.—G. O. H., Phila., 2-7.
Adelman, Jos.—Olympic, Chicago, 2-7.
Aronson and Ashton—Chicago O. H., 2-7.
Albini, Herbert—Haymarket, Chicago, 2-7.
Allman, Dan—Moore's, Detroit, 2-7.
Almont and Dumont—Chicago O. H., 2-7.
Aimee, Mlle.—H. and B., Brooklyn, 2-7, Pastor's, N. Y., 9-14.
Austin, Geo.—Olympic, Chicago, 2-7.
Burkhart, Lillian—Haymarket, Chicago, 2-7, Chicago O. H., 9-14.
Bachelor Club—New Grand, Washn., 2-7.
Burnham, Sophie—Empire, Cleveland, 2-7.
Barrows, Lancaster and Co.—Keith's, Boston, 2-7.
Bush, Frank—Chicago O. H., 2-7.
Barnes and Sisson—Keith's, Boston 2-7.
Branigan, Bob—Chicago O. H., 2-7.
Baker, Pete—Olympic, Chicago, 2-7.
Barry, Mr. and Mrs. Jimmie—Pastor's, N. Y., 2-7.
Burton and Brooks—Proctor's, N. Y., 2-7.
Burt, Nellie—Schley, N. Y., 2-7.
Burgess, Nell—G. O. H., Phila., 2-7.
Berger, Anna Teresa—G. O. H., Phila., 2-7.
Brunet-Riviere—Keith's, Phila., 2-7.
Beckers, Prof.—Columbia, Cincinnati, O., 2-7.
Bim, Bom, Brrr—Park, Worcester, 2-7.
Bonita—Keith's, Prov., 2-7.
Burtons, The—Columbia, St. Louis, 2-7.
Connors, Mr. and Mrs.—Haymarket, Chicago, 2-7.
Cawthorne and Forrester—Empire, Cleveland, 2-7.
Condit and Morey—Miner's 125th St., N. Y., 2-7.
Corris, The—Chicago O. H., 2-7.
Cook and Sonora—Schley, N. Y., 2-7.
Clemart, W. H.—Palace, N. Y., 2-7.
Curran, Frances—Gilmore, Springfield, 2-7.
Carmen Sisters—Boston Theatre, Boston, 2-7.
Coutheul, Jessie—Haymarket, Chicago, 2-7.
Cressy and Dane—Novelty, Brooklyn, 2-7, G. O. H., Washn., 9-14.
Cardownie Troupe—Pastor's, N. Y., 2-7.
Courtney, Maude—Savoy, Lowell, 2-7.
Carsello Sisters—Keith's, Prov., 2-7.
Carmentelle Sisters—Keith's, N. Y., 2-7.
COHANS, THE—Columbia, St. Louis, 2-7, Olympic, Chicago, 9-14.
Colville and McBride—Palace, N. Y., 2-7.
Collins and North—G. O. H., Phila., 2-7.
Case, Chas.—H. and B., Brooklyn, 2-7.
Clivette—Columbia, Cincinnati, O., 2-7.
Carlisle Indian Band—Keith's, Boston, 2-7.
Crouch, Baxter Trio—Keith's, Boston, 2-7.
Dale, Violet—Shea's, Buffalo, 2-7, Shea's, Toronto, 9-14.
Dunbar and Harris—Keith's, Prov., 2-7.
Ding, Johnny—Haymarket, Chicago, 2-7.
Douglass, May—Columbia, St. Louis, 2-7.
Dressler, Marie—Boston Theatre, Boston, 2-7.
Deaves, The—Columbia, Cincinnati, O., 2-7.
Delmore and Wilson—G. O. H., Syracuse, 2-7.
Derenda and Breen—Shea's, Toronto, 2-7.
Dervalto, Leo—Keith's, N. Y., 2-7.
De Bee—Keith's, Phila., 2-7.
Drew, Dorothy—Olympic, Chicago, 2-7.
DOLAN AND LENHARR—Bijou, Jersey City, 2-7.
De Witt and Burns—Omaha, 1-7.
Dandy, Jess—Cook O. H., Rochester, 2-7, Moore's, Detroit, 9-14.
D'Arville, Camille—Keith's, Boston, 2-7.
Darrow, Mr. and Mrs. Stuart—Owego, N. Y., 2-7.
Dixon, Bowers and Dixon—Keith's, N. Y., 2-7.
Downs, T. Nelson—Orpheum, Frankfort-on-Main, Germany, 1-15.
Ellsworth and Burt—Columbia, Cincinnati, O., 8-14.
Emmons, Emerson and Emmons—Boston Theatre, Boston, 2-7.
Emmy, Madame—Keith's, N. Y., 2-7.
ELINORE SISTERS—Shea's, Buffalo, 2-7, Shea's, Toronto, 9-14.
Elsie, Little—New Grand, Washn., 2-7.
Eldridge, Press—Harlem Music Hall, 2-7, G. O. H., Phila., 9-14.
English's, The—Haymarket, Chicago, 2-7.
Eldred, Gordon—Gilmore, Springfield, 2-7.
Emmet, J. K. and Co.—Proctor's, N. Y., 2-7.
Eckert and Berg—Columbia, Cincinnati, O., 2-7.
Evans and White—Cook O. H., Rochester, 2-7.
Emerson and Omega—Keith's, Boston, 2-7.
Fox and Allen—Schley, N. Y., 2-7.
Farlardo—G. O. H., Phila., 2-7.
Foy and Clark—Novelty, Brooklyn, 2-7.
Fantas, The—Novelty, Brooklyn, 2-7.
Fitzgerald—Cook O. H., Rochester, 2-7.
Fleurette and Gardner—Park, Worcester, 2-7.
Fred, Little—Keith's, Boston 2-7.
Ford Bros.—Keith's, Boston, 2-7.
Fields and Ward—H. and B., Brooklyn, 2-7.
Filson and Erroll—Keith's, Phila., 2-14.
Fisher, Mr. and Mrs. Perkins D.—Burt's, Toledo, 2-7.
Foreman and West—Cook O. H., Rochester, 2-7, Moore's, Detroit, 9-14.
Ferguson, Marguerite—Haymarket, Chicago, 2-7.
Forest Bros.—Keith's, Boston, 2-7.
Fox, Della—Boston Theatre, Boston, 2-7.
Fish and Quigg—Boston Theatre, Boston, 2-7.
Frederick Bros.—Gilmore, Springfield, 2-7.
Flood Bros.—Proctor's, N. Y., 2-7.
Fougere—Shea's Theatre, Toronto, 2-7.
Frey and Fields—Pastor's, N. Y., 9-14, Miner's 125th St., N. Y., 16-21.
Fitzgibbon, McCoy and Fitzgibbon—Pastor's, N. Y., 2-9.
Fredo and Forrest—Pastor's, N. Y., 2-7.
Falk and Semon—Keith's, Prov., 2-7.
Fields and Loring—Keith's, Prov., 2-7.
Farkoa, Maurice—Keith's, N. Y., 2-7.
Fisher and Carroll—Schley, N. Y., 2-7.
Fields, The—Schley, N. Y., 2-7.
Gladstone, Lotta—Pastor's, N. Y., 2-7.
Gabe Sisters—Pastor's, N. Y., 2-7.
Golden, Geo. Fuller—Keith's, N. Y., 2-7.
Goggin and Davis—Oxford Music Hall, London, Eng., 16-May 26.
Guitanes, Three—H. and B., Brooklyn, 2-7.
Gunning, Louise—New Grand, Washn., 2-7.
Golden Gate Quartette—Gilmore, Springfield, 2-7.
Gassman, Josephine—Keith's, Boston, 2-7.
Garnellas, The—Haymarket, Chicago, 2-7.
Genaro and Bailey—Shea's, Toronto, 2-7, G. O. H., Phila., 9-14.
Glenroy, James R.—Gilmore, Springfield, 2-9.
Garrisons, The—England—indefinite.
Gardner, Georgia and Co.—Cook O. H., Rochester 2-7, Lyceum, Toledo, 9-14.
Graham, Carrie—Poli's, N. H., 2-7.
Grapewin and Chance—Keith's, N. Y., 2-7.
Harvey, Josephine—Palace, N. Y., 2-7.
Hall and Staley—Boston Theatre, Boston, 2-7.
Howard, Prof.—Olympic, Chicago, 2-7.
Haynes, Gertrude—Springfield, Mass., 2-7.
Hawaiian Queens—Star, Cleveland, 2-7.
Hanson and Nelson—G. O. H., Washn., 2-7.
Halliday and Ward—Orpheum, Kansas City, 2-7, Orpheum, Omaha, 9-14.
Hart and De Mar—Keith's, N. Y., 2-7.
Haines and Pettingill—Chicago O. H., 2-7.
Hoey, May—Haymarket, Chicago, 2-7.
Hawthorne Sisters—Schley, N. Y., 2-7.
Hilliard, Robt., and Co.—Shea's, Buffalo, 2-7.
Hill, Hamilton—Shea's, Buffalo, 2-7.
Holloway Trio—Shea's, Buffalo, 2-7.
Jones, Grant and Jones—G. O. H., Phila., 2-7.
Johnstons, Musical—Cook O. H., Rochester, 2-7.
Jacksons, The—Gilmore, Springfield, 2-7.
Kelly and Adams—Keith's, Boston, 2-7.
Klein and Clifton—Keith's, Phila., 2-7.
Kendall, Ezra—Keith's, Boston, 2-7.
Keaton, Mr. and Mrs. Joe—Pastor's, N. Y., 2-7.
King, Mazie—Keith's, Prov., 2-7.
Kelly, Spenser—Keith's, Prov., 2-7.
King and Graham—Palace, N. Y., 2-7.
King, Chas.—Proctor's, N. Y., 2-7.
Kumira Sisters—Schley, N. Y., 2-7.
Kberns and Cole—Keith's, Phila., 2-7.
Kramers, The—New Grand, Washn., 2-7.
Kenyons, The—Gilmore, Springfield, 2-7.
LEVEY, ETHEL—Columbia, St. Louis, 2-7, Olympic, Chicago, 9-14.
Lacy and O'Brien—Palace, N. Y., 2-7.
Lynch and Jewell—Proctor's, N. Y., 2-7.
Lewis, Alice—Proctor's, N. Y., 2-7.
Leon and Adeline—Keith's, Phila., 2-7.
Loder, Chas. A.—Columbia, Cincinnati, O., 2-7.
Littlefield, C. W.—Park, Worcester, 2-7.
La Monte, Clarence—Columbia, St. Louis, 2-7.
Loftus, Cissie—H. and B., Brooklyn, 2-7.
Lafayette—Keith's, Prov., 2-7.
Langfords, The—Haymarket, Chicago, 2-7.
Levinos, The—Olympic, Chicago, 2-7.
Lund, Baby—Shea's, Toronto, 2-7.
Lazell, Edward—Keith's, Boston, 2-7.
Linton and McIntyre—Palace, N. Y., 2-7, Pastor's, N. Y., 9-14.
McBride and Goodrich—Olympic, Chicago, 2-7.
Mortons, Three—Shea's, Buffalo, 2-7.
Merritt and Murdock—Chicago O. H., 2-7.
Marshall, Edna Bassett—Chicago O. H., 2-7.
Marsh and Sartella—Shea's, Toronto, 2-7, Empire, Cleveland, 9-14.
Maxwell and Simpson—H. and B., Brooklyn, 2-7.
MURPHY, MR. AND MRS. MARK—Poli's, N. H., 2-7, Pastor's, N. Y., 9-14.
Mansfield, Gertrude—Shea's, Buffalo, 2-7, Shea's, Toronto, 9-14.
Magintleys, The—Keith's, Prov., 2-7.
Mack, Tom—Palace, N. Y., 2-7.
Markey and Stewart—Keith's, Phila., 2-7.
Morgan and Otto—Boston Theatre, Boston, 2-7.
Morton, James J.—Shea's, Toronto, 2-7.
Maude Sisters, Pastor's, N. Y., 2-7.
Moreland, Thompson and Roberts—Poli's, N. H., 2-7.
Malcolm and Delmore—Keith's, N. Y., 2-7.
Mitchell, Kitty—Proctor's, N. Y., 2-7.
McCale and Daniels—Proctor's, N. Y., 2-7.
Mulambark's Arabs—G. O. H., Phila., 2-7.
Marzella, Mlle.—H. and B., Brooklyn, 2-7.
Mack and Armour—Keith's Phila., 2-7.
Manola, Marion—Novelty, Brooklyn, 2-7.
Montrell—Mona.—Novelty, Brooklyn, 2-7.
Madden, Mary—New Grand, Washn., 2-7.
McMahon and King—Columbia, Cincinnati, O., 2-7.
Melrose Bros.—Shea's, Toronto, 2-7.
McAvoys, The—Keith's, Boston, 2-7.
Mosher, Leonard and Mosher—Keith's, Boston, 2-7.
Moore, Florence—Keith's, Boston, 2-7.
Martine Bros.—Haymarket, Chicago, 2-7.
Mack and Daly—Olympic, Chicago, 2-7.
Merkel Sisters—Columbia, St. Louis, 2-7.
McNabb and Sassaris—Columbia, St. Louis, 2-7.
Nugent, Maud—Shea's, Buffalo, 2-7, Shea's, Toronto, 9-14.
Nilssons, The—Schley, N. Y., 2-7.
Newsboys' Quintet—Novelty, Brooklyn, 2-7.
Nawns, The—Haymarket, Chicago, 2-7.
NIBLO, FRED—Columbia, St. Louis, 2-7, Olympic, Chicago, 9-14.
Newman, Joseph—Keith's, Phila., 2-7.
Nobles, Mr. and Mrs.—Orpheum, Kansas City, 16-21.
ONRI, ADELE PURVIS—Haymarket, Chicago, 2-7.
O'Brien and Havel—G. O. H., Phila., 2-7.
Orloff and Hale—Park, Worcester, 2-7.
Osterman, Kathryn—Chicago O. H., 2-7.
Ott, Phil, and Three Rosebuds—Gilmore, Springfield, 2-7.
Patrice—Empire, Cleveland, 2-7.
Pelot—Palace, N. Y., 2-7.
Patterson Bros., Shea's, Buffalo, 2-7.
Proto, Mlle.—Orpheum, Omaha, 1-7, Orpheum, Kansas City, 8-14.
Princes, Four—Chicago O. H., 2-7.
Passparts, The—Orpheum, Omaha, 1-7, Orpheum, Kansas City, 9-14.

VAUDEVILLE.

KNOX WILSON

IN VAUDEVILLE.

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Terry and Lambert—Keith's, N. Y., 2-7.
Tierney, J. J., Cordray Theatre, Portland, Ore., 8-14.
Tina—G. O. H., Phila., 2-7.
Tabakes, The—Haymarket, Chicago, 2-7.
Thornton, James—Boston Theatre, Boston, 2-7.
Thornton, Bonnie—Boston Theatre, Boston, 2-7.
Tobins, Musical—Shea's, Toronto, 2-7, Empire, Cleveland, 9-14.
Turner's Pickaninnies and Pauline Moran—Empire, Cleveland, 2-7.
Titus, Lydia Yeamans—Keith's, Phila., March 26-7.
Thorne and Carleton—Proctor's, N. Y., 2-7.
Thompson and Johnson—Haymarket, Chicago, 2-7.
Tyson Sisters—Poli's, New Haven, 2-7, G. O. H., Syracuse, 16-21.
Urquhart, Isabella and Co.—Keith's, Phila., 2-7.
Urso, Camilla—Cook O. H., Rochester, 2-7.
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Wills and Lorette—Keith's, Prov., 2-7.
Williams and Tucker—Schley, N. Y., 2-7.
Wells, Lou—Proctor's, N. Y., 2-7.
Walberti, Prof.—Proctor's, N. Y., 2-7.
Whitney Bros.—Empire, Cleveland, 2-7, Columbus, Cincinnati, O., 8-14.
Willis and Collins—G. O. H., Phila., 2-7.
Winton, J. W.—Keith's, Phila., 2-7.
Wylie and Sanford—H. and B., Brooklyn, 2-7.
Welch, Joe—Columbia, Cincinnati, O., 2-7.
World and Hastings—Cook O. H., Rochester, 2-7.
Yorke and Adams—Columbia, St. Louis, 2-7.
Zano, Mlle. Belle—Columbia, Cincinnati, O., 2-7.
Zimmer—Columbia, St. Louis, 2-7.

(For Vaudeville Correspondence see page 11.)

STUDENTS OF ACTING GRADUATE.

On Tuesday afternoon the graduating exercises of the senior class of the American Academy of Dramatic Arts were held at the Empire Theatre. The occasion was made brilliant by the appearance on the stage of a number of theatrical celebrities, and a very large and finely costumed audience.

Franklin Sargent, who presided and introduced the speakers happily, said in his introductory address that this year's class is the largest ever graduated from the academy during its history of sixteen years. He said that the American Academy has received a charter from the Regents of the State University, and that it is now the only dramatic school in the English speaking world having such recognition and sanction. Continuing, Mr. Sargent spoke of a plan to establish a branch of the American Academy in London, and this, he said, might be accomplished within a year. Turning to Kawakami and Madame Yacco, the Japanese players, who were seated on the stage, Mr. Sargent complimented them highly upon their success in teaching the dramatic art in Japan. Mr. Sargent, speaking of the academy, said:

The growth in the number of students this past year is interesting from the fact that many are college graduates. Another interesting feature, aside from those who attend the school with theatrical aims, is the increase in attendance of professional men, from the clergy, the law and public speakers generally. There has never been a time when the dramatic profession has drawn so widely from all classes and all professions. Dramatic students now begin on the average at an earlier age than formerly. Dealing as it does so intimately with the emotional and temperamental growth, this process of training would seem advisable to begin at an early age. During the past year a large number of children have been brought to the Academy for advice as to their initial training, looking toward a future stage career. This graduating class will have produced in this theatre alone twenty-six plays of one, two or three acts in length at the end of the year. The class of thirty-six has played, therefore, at the Empire Theatre no less than 278 parts, besides numerous performances elsewhere.

Mr. Presbrey, who was first introduced, said among other things:

"No puppy, monkey or player shall appear in this town, shall perform without special license and tax." These were the placarded words of a Lord Mayor in an English provincial town in 1770, and thinking the legend may be trusted, that some one in Coventry saw a performance given for the benefit of its unjustly taxed inhabitants by one Lady Godiva, who rode from one end of the town to the other end under somewhat peculiar circumstances, and without police interference, one may infer from the Lord Mayor's edict that in 1800 the inhabitants of Coventry town entirely ceased to lighten their taxes at the expense of public performers, though they held them in the same consideration with the beasts of the field. The scar of ancient contumely has not entirely ceased to mark the players in this year. It is a fact that the theatres of New York are heavily taxed, perhaps unjustly, and that the proceeds of that tax are applied to the maintenance of juvenile delinquents. A pity juvenile delinquents should be maintained, and that they should not be abolished. But the Mayor of New York has an objection to making a logical distribution of that tax, which might go far toward relieving the distress of suffering and aged players, who in their days of prosperity have helped to earn it, and deserve it; and so the scar is perpetuated. The Lord Mayor of Coventry seemed to have a worthy object in the distribution of his taxes, which were for all, but we have shown more nicety and discrimination in our classification of players. True, we continue to train puppies, monkeys and players; true, we exhibit these in our theatre; but the player of to-day may choose to which class he may belong. The player of to-day may, if he so chooses, stand on the same honorable plane with all other professional people. The busy, conscientious worker has little time to consider his standing in regard to the busy world, but this day of graduation brings to me an annual spasm of reflection as to the state of our art and artists and their relation to the outside world. That spasm of reflection should have some practical significance now, when we are about to displace the last wedge and launch on a professional sea the craft that we have so persistently worked upon for the past two years, and so I speak more particularly to those who are, and those who would be, actors. If any word, any thought, of mine shall some time in the past have helped you ever so little, or have added one iota to that art which you desire to follow, my end shall have been attained.

The actor who is satisfied when his contract is signed for a subordinate number of weeks at a definite salary, with one little part to play, and who feels that his highest duty is done when that part is played to the satisfaction of his employer, who gives his perfunctory performance, satisfied with every one, and then wastes idle hours in gossip, or worse, who compensates tired nerve force by sleeping till noon the next day, having neither the strength, time nor inclination to enlarge his field of observation, to study or cultivate higher powers to a higher endeavor, is the fool to his own best interests and to his profession.

There never was a time in the history of the profession when the actor's position was more honorable than it is to-day, but the evolution is not in proper preparation to the growth of the business side of the profession. There are more good opportunities than good actors. Not so very long ago the best actor had to seek engagement; now it seeks him. He may, if he so chooses, devote all his time to the development of the artistic side of his profession. But to advance and succeed he must also use the business faculty. To-day is a step in your ascent to the temple of success. Consider well what duties you may have to the art within that shrine. Graduation is a word much misapplied. The presentation of the diploma, the severance of your intimate association with that Academy which has been your training field for the past two years, does not mean that you are to-day liberated from the bond of the student. That diploma stands as the emblem of your obligation to be a student always. It is a reminder of those prospects drawn from practical stage life, from the kindred arts, and from nature, given to you for your future guidance. To-day you stand face to face with the forces that created those prospecta. To-day you stand face to face with the opportunities to use them. Your fate is in your own hands. If you fail, it will be your own fault. If you succeed yours shall be the credit. I warn you that the battle to avoid the failure or win success will never end. It must be thought of every hour, every day, every moment. Behind you are eager, striving, ambitious young souls who will take your places if you fail. Do not watch for the moment of your success; there is no time for that. Labor, and labor always. Place every moment of your life so well that you may deserve more than you have, and success will take care of itself. Do it now. Apply that to your sense of duty always, regardless of obstacles, regardless of rewards, and no man can justly deny to you that which you may desire. Remember, there may be a thousand schools, there is only one philosophy. Bear with your fate and you conquer it. I am the last to greet you as novices. Let me be the first to welcome you as professionals. [Applause.]

Mr. Sargent deplored the absence of the Dean of the Faculty, Fred Williams, whose name was applauded. Anna Warren Story, President of the Alumni, made a few remarks, which were followed by the reading of extracts from letters and telegrams, written and sent by Alice Fischer Harcourt, Ira Hards, Edward E. Rose, Stuart Robson, and Sir Henry Irving, by Mr. Sargent, who also referred to messages from Clement Scott, Nat C. Goodwin, William Gillette, and John Drew. Mr. Sargent then introduced Bronson Howard, who in the course of his address said:

It has always seemed to me in any art, and in none so much as yours, that in the student ceasing to be a student and becoming an artist there is a serious problem in the difference between two words that are constantly getting confused with each other in the art, and that is the word "eccentricity" and the word "originality." I suppose there is no time in life when we quite appreciate the distinction between those words. At the starting of a career in the art they are always interchangeable in the mind, and if I can be the means of getting each of you to begin to think of the difference between those two words, it will be something good hereafter in your own careers, and it will make your contribution to the art of the world better and sounder.

We can merely suggest these ideas. We can tell nothing. One-half of the criticism of the world is in praise of eccentricity, and still for originality, one-half for the success of new things in art. There is merely the success of eccentricity, and that means a passing success, of no importance and of no value in mind or in the work. There may be in your art money in eccentricity, but it is not certain money, by any means. It is merely the money of the Wall Street gambler. You only hear of those who make heavy strokes in Wall Street. You never hear of the ten millions' loss to the thousands' gain. You never hear of the disappointments and the almost inevitable failure of those who bank in the art of acting on mere eccentricity. You only hear of that eccentricity that sometimes leads to fortune, and it is that which leads so many artists to seek success in mere eccentricity. If you examine any other art, you will find that the main success of individuals, let alone the art in general is not a success of eccentricity. The main success is not even the success of originality. It is the success of the great mass of the arts, with occasional brilliant successes from originality, and hardly any from eccentricity. The art of war is a great example of that. Dewey did nothing eccentric. He simply followed out, logically and scientifically, the lessons he had learned at Annapolis, being a student, as he had been since he left there. General Butler was a great lawyer and a great statesman, but a mere eccentricist in military art. He blew up a vessel of gunpowder on Fort Fisher, against the advice of his better officers, and the inmates enjoyed the fireworks. He was the hero of Dutch Gap, and finally was bottled up there. That is what the artist comes to if he depends on eccentricity. Just look at the eccentricity in South Africa! A thousand women in kilts! No wonder you couldn't keep the British soldiers off the ground! [Laughter.]

One of the men never behind in modern art is a man whose pictures are a mere curiosity in Brussels. They are horrible, weird, awful, and yet he was a great artist, if he knew his subject. But there was a weakness somewhere, a little kink in his mind. Compare his most weird, most horrible effects with the picture of the anatomical lesson by Rembrandt in Holland, and you will see the difference. You see where Rembrandt had every opportunity to be eccentric with the figure of the corpse, but no. The figure is merely as it would naturally be. That is what you get from an artist who rose above the mere eccentric point of view.

I have a note here, "Patience in the Study of Art." I think there has been no quality that has been more marked in the whole history of their lives, in the lives of musicians, in the lives of actors, than the quality of patience in study. It is the one most particular quality that is common to them all. They differ in nearly every other respect. Speaking now of special matter, and not of general assiduity, I have many delightful memories of artists placed in my mind. You will meet many eccentric and stubborn stage-managers, and you will rebel occasionally. I know that. Every author wants his play played as he wrote it, and he may be wrong. Wilton Lackaye proved me to be wrong, in the last play I wrote, Aristocracy, and the queerest thing was that he wanted some of his own lines cut out. Some of my pleasantest recollections have been with actors at rehearsal. I have seen how they study; how they continue their studies always. In two cases in London I have seen the starting point of young actresses in their careers. At the rehearsal of one play of mine there, a lady who had never played before, except, perhaps, having a line or two in a larger piece, played the blind girl in a one-act curtain-raiser. The audience remained after the play, and would not leave the theatre. The place had to be emptied. She became one of the most celebrated actresses in London. She played the most charming performance of the lame girl in Henry Arthur's Dancing Girl at the Haymarket, and when she played a piece in which Nell Gwyn had played, the critics said, "Nell Gwyn never played it better," and that was her first opening. What I want to say is that from the moment she entered that theatre she studied line by line, movement by movement, at rehearsal. In another play in London Wilson Barrett and myself were absolutely bewildered how to fill a comedy part. I suggested a girl, but couldn't bring him round, until he said one day, "Well, if you're willing to take chances on untried women, I am." I said if she was amenable at rehearsal, yes. He said, "We will try her at rehearsal and see." "I think she will be all right," I said. "Did I know her?" "I don't think so. Her name is Winifred Emery." She is the leading lady at the Haymarket to-day and the wife of the proprietor. She followed absolutely and intelligently the instructions that were given her. They were not mine. I had simply taken them from another party. I can speak of her instruction simply as a third party, but it was that devotion to her studies at rehearsal that accomplished so much, that made her what she is to-day, from her first opportunity, when we were not giving her a chance, but were at our wits' end to get some one to play the part.

Mr. Howard referred in complimentary terms to the Japanese players present, Madame Yacco and Mr. Kawakami, and eulogized Tom Robertson as one who would stand in the history of dramatic writing after the world may have ceased to hear of greater dramatists like Sheridan and Goldsmith, because he represented a sudden change from the old conventionalities by which a play represented a past age and not its own age. Mr. Howard referred to Mrs. Kendal, who was present, as in Robertson's time a very young girl who had represented all her brother's lovely heroines. "We have," continued Mr. Howard, "the new movement in art of the Orient and the Occident on the stage to-day, and we have also the Rev. Dr. George H. Hepworth, who preaches from week to week to the largest congregation on the planet earth." [Applause.]

Mrs. Kendal, the next speaker, warmly thanked Mr. Howard for his tribute to her brother's memory, but informed him that she never played in any of Robertson's plays but one. "And I must also tell you," she added, "it was not a success." [Laughter.] "It was a play called Dreams, and I used to play in it, but I never appeared in anything else that I can remember, and I thank you so kindly for speaking of me so flatteringly." Mrs. Kendal pleaded great nervousness, which she said was her one fault. "I am just as nervous every night that I go upon the stage," she said; "more so than when I was a younger woman. I am paralyzed now before you students. I am a student myself. Our art is only one great branch, which is an individual. We never cease to learn. However often we act, we come off the stage and say, 'O, if I could only go back and do that scene again. I forgot that point,' or perhaps you will be happily or unhappily situated upon the stage as I am, with the eagle eye of a husband upon you, who, if I lose any little tiny point which I have tried for nights to get just right, will say, 'No quite as good as last night, Madge.'" [Laughter.]

Mrs. Kendal said that the other day she had written to a sweet little American girl who had asked her as to the qualifications for an actress: "Why, it is the easiest thing in the world—the very easiest. You only require the following things: The imagination of a poet, the strength of a horse, the figure of a Greek statue, the temper of an angel, the face of a god, and the skin of a rhinoceros." "Mr. Bronson Howard has absolutely the strength to couple my name with this graceful little lady," she continued, indicating Madame Yacco, "who I do not think understands six words of our hard, hard language. Now I consider myself—no, I am not going to flatter myself and consider myself half an American, but I like to think so. I have been told very often about my English accent. I am not going to take the vowels and throw them about at you as if they were tomahawks. The trouble with my American friends—now I am going to find fault with you—is that you are apt to throw your vowels a little too strongly about. I have heard this: 'Oi luv hur.' 'Oi must pussess hur.' [Laughter.] You know I am a very fearless person. If I were not I should not be here.

"I do love that desiring for work, and I remember with joy and with pride that you Americans have sent to us three women—good artists, one of them great (all of them good women)—whom I see often, and when any one says anything to me about the stage, I say, 'You know, I do know Kate Bateman, Genevieve Ward, and Mary Anderson.'" [Applause.] After relating an anecdote or two, Mrs. Kendal said:

I think the fault of our present stage is this. We are all endeavoring to act too much outwardly and not enough inwardly. Now, students, will you try and think of me when I am dead and gone, and think of this? Never mind what people think of you outside. Don't try to think of social persons, and strive for outward recognition in a social set. They cannot help you in any way. They can only come to the theatre and support you. There is a great deal of what I call advertisement. Now, you cannot act life and throw all the energy and spirit and voice into your work if you go about all day amusing yourself. It is an impossibility. Your work is here.

When I was a child, a great actress once came on the stage. What a revelation she was, in thought, in gesture, in every movement. She never wore real diamonds: always colored stones. She only had three dresses, one white, one with a black border, and I forget what the other one was. When one modern woman looked at her, she seemed to say: "It's all right. When I get on the stage it will be all right." We overdress sometimes, I think, we actresses. Remember, the highest art is simplicity. Then, again, I would like to tell you something else. You are, there is no doubt, the most charitable people in the world—the most kindly. There is no question about it. But at the same time we must not be carried away by the fancy that by continually acting for charity we are doing a charitable thing. We are not. Charity covereth a multitude of sins, but it does not cover bad acting. Remember also that charity is not art, and it is not representation. The public are our supporters, the public are our teachers. The public are our morality. If they stay away it teaches us what they do not like. Therefore, every actress and actor should think seriously and deeply of his work. For recollect, ladies and gentlemen, acting is individual in every way. The sculptor can measure. Even an instrument is made for him, for the width, breadth, height of all his work. The painter can look at his work and correct it. You cannot do that. The mark that you made that night you made forever on the minds of some. Therefore, think before you go on, and remember that you are an individual to every brother and sister in your work. We must support each other in every way. The world is apt to condemn us often and often. It must be nice to be well off. I feel that in lots of instances one could have made money quicker, but have patience. Do you know what David Harum says: "There's many a hole in a twelve-foot ladder," and there is. Many a hole. Do not be in too great a hurry. Go along gradually on the ladder, and when you have reached a point look down and say, "Hello, I am getting oh," but don't jump, for you will fall. Have strength, and with that strength of your work and the patience to learn, get the respect of your fellow-artists, for, recollect, no one can ruin our honor except ourselves.

Ladies and gentlemen, have faith in your work. Have faith and hope, faith and self-respect, which, mark you, is a very different thing from vanity and self-consciousness, and remember what the great poet Goethe says, "If one woman sins, ten thousand suffer." I am living that existence. We have all suffered by the sin of one woman. I could say more, but I will not. It would bring perhaps into contempt names that you may respect, and therefore, in exchange, I ask you for that respect for myself that I give my profession, that I can endure and bear my sorrow without having made a statement of it. You know one of your great writers says, "Bow before brains, and kneel before goodness." That is rather a large order, is it not? A great many honors would come off badly if we followed it. I have to say to you, my dear fellow-students, in the words of the immortal man, "To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man." [Applause.]

Mrs. Kendal closed by reciting, by request, "The Victoria Cross."

Mr. Sargent introduced Dr. Hepworth, from whose address the following is taken:

It is customary to say that actors are a peculiar people, that they are not bound by the same moral laws which govern the rest of the world, that they take unto themselves a large number of liberties, and still expect the same respect of other people. I want this class to know that they are not peculiar in any respect, that the actor and the actress are just like the rest of folks. There is no difference, except the honor that lies in the soul, nowhere else, and I want you to feel, if you will allow me to say it, that you should hold yourselves accountable to the strictest moral law in every day, and every month, and every year of the future. In other words, there is no reason why you should not be a thorough woman if you are an actress, and there is no reason why you should not be an honorable man if you walk the stage.

People will tell you there are a great many obstacles in the way. I have had a large observation of the world, stretching through many years, and I have not found any place that is free from temptation. I do not believe there are more temptations on the stage than in any other departments. They are exaggerated. In every corner of the world they are to be found. You have found them, I have found them. But a temptation is not a temptation if we are all right here. It is not the environment, it is the character. It is nothing but character that tells in this world. You may have environment as much as you please. If you are weak here, you are lost. You may have adversity, you may have ill luck, every obstacle that you can conceive of, but if you are right inside you will come out in the end.

No matter whether you are actors and actresses, or lawyers, or butchers, or grocers, or clergymen, it doesn't matter what, what you want is something entirely within yourself. Be noble in heart and in life. Be determined if you cannot win success at least to deserve it. Hold your honor as a pearl of great price. Lie not; envy not; curse not. But be a true man and a true woman, and it makes no difference whether you are on the stage or on the sidewalk. The earth is yours to-day and Heaven will be yours to-morrow. [Applause.]

Mr. Sargent then disposed the diplomas to the members of the graduating class, as follows: Florence Alleyne, of New York; Anna Hempstead Branch, of New York; Lucy Leavenworth Ballard, of Syracuse, N. Y.; Katharine Black, of Springfield, Ill.; Mabel Dixey, of Boston, Mass.; Josephine Gautier, of New York; Kate Hassett, of Chicago, Ill.; Grace Lee, of Baltimore, Md.; Brenda Louis, of New York; Sidney Marlyn, of St. Louis; Marie Henderson Moore, of Washington, D. C.; Ethel May Norman, New York; Anna G. O'Ryan, New York; Margaret Parnell, Orange, N. J.; M. D. Peper, St. Louis, Mo.; Meta Rogers, San Francisco, Cal.; Dorothy Tennant, San Francisco, Cal.; Charlotte Townshend, New York; Marion Thomas, Chicago, Ill.; Marion Wright, New York; Eva Watson, Philadelphia, Pa.; Blanche Evelyn Wood, New York; Holcombe Bacon, Atlanta, Ga.; Frederic Putnam Bond, Detroit, Mich.; Cecil Blount de Mille, Pompton, N. J.; Carl Ekstrom, Omaha, Neb.; Sumner Gard, New York; John Hons, Brooklyn, N. Y.; N. L. Jelenko, New York; William Crecy Lamp, Chicago, Ill.; James McKean, Chicago, Ill.; Francis T. S. Powell, Staunton, Va.; Samuel Stone, Boston, Mass.; Westropp Saunders, Cincinnati, O.; Robert Charles Turner, New York; Ralph Yoerg, New York.

Mr. Sargent said that David Belasco has a fund established for the academy, in which two medals are presented, one for the junior year and one for the senior year. The senior, a gold medal, was now due. On one side are the words, "Founded in 1897, by David Belasco, to encourage the true student of dramatic art." On the other side the words, "Awarded to Ralph Yoerg, For Dramatic Ability."

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CORRESPONDENCE.

(Continued from page 7.)

light business. Jeffries-Sharkey pictures 26-28; light business. The Dairy Farm 29. Lady Flora 31.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Josh Spruceby 22-24; good business. Macauley-Patton co. 26-31, presented A Wasted Life, Hazel Kirke, The Two Sisters, Mr. Hurleigh's Adventures, The Minister's Son, and In Missoura to S. R. O. Huntley-Jackson co. 2-7.

PARKERSBURG.—AUDITORIUM (W. E. Kemper, manager): The Heart of Maryland March 22; large house; appreciative audience. Gertrude Coghlan in Lady Flora 23; small house; fair performance. Scott's Minstrels 24 pleased large house. Huntley-Jackson co. opened for a week 26. The City of New York 2. Hogan's Alley 10. The Christian 17. Why Smith Left Home 19.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Sousa's Band March 21; S. R. O.; Joshua Simpkins 23; fair business. Quo Vadis 26; good business. The Christian 3. Berte Coote 9. Why Smith Left Home 19.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): Peck's Bad Boy to well-filled house March 22. Fields and Hanson's Minstrels 23; good house; satisfactory performance.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Lillian Tucker co. March 26-28; good business and performances.

MONONGAH.—COLISEUM BUILDING (T. M. Gathright, manager): Fields and Hanson's Minstrels to fair house March 22. O'Hooligan's Wedding 29.

WISCONSIN.

GREEN BAY.—THEATRE (J. B. Arthurs, manager): Philharmonic Concert (local) March 21; large audience. A Romance of Coon Hollow 22 gave satisfaction to fair audience. The Telephone Girl 24; packed house. Morrison's Faust (under local management of J. H. Nevins) 28. The Hottest Coon in Dixie 29. A Genuine Gentleman 31. Walter Whiteside 3.

WAUSAU.—THE GRAND (John B. Arthurs, manager): Frank E. Long co. March 23-26 in Forgiven, California, A Woman in the Case, and The Middleman; good business and co. A Romance of Coon Hollow 28. Shore Acres 30.——COLUMBIA THEATRE (Harry B. Sutherland, manager): Next Door 1.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Jeffries-Sharkey pictures March 17; good business. Fanny Rice 20 pleased a large house. What Happened to Jones 23; fair business. The Highwayman 24; good co. and house. A Genuine Gentleman 27. Leon Herrmann 31.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): Ladies' Imperial Quartette March 22; good house; fair entertainment. A Romance of Coon Hollow 23 pleased a small house. The Hottest Coon in Dixie 29. Side Tracked 6. Beach and Bowers' Minstrels 18.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Don't Tell My Wife March 25; good patronage; satisfied audience. The Telephone Girl 30. Rusco and Holland's Minstrels 31. Fanny Rice 1. William Owen 6. Leon Herrmann 8. Eight Bells 9.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutzey, manager): Jewell Stock co. in A Soldier's Sweetheart March 19, Ned the Waif 20, and The Little Meddler 21; co. fair; satisfied audiences. Morrison's Faust 30. Next Door 2. May Anderson 12. A White Elephant 21.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Under the Dome drew a fair house March 19; scenic effects fine. The Highwayman 22; good house; performance good. What Happened to Jones 26. A Genuine Gentleman 29. Leon Herrmann 2. Frederick Warde 6. McCarthy's Mishaps 14.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Morrison's Faust March 19; packed house; audience displeased. A Romance of Coon Hollow 26; S. R. O.; co. first-class. Frank E. Long co. 2-7. Bowers and Busby's Minstrels 6.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. E. Haber and E. E. Potter, managers): The Telephone Girl March 27; large and enthusiastic audience. Morrison's Faust 31. Beach and Bowers' Minstrels 3. Toll Gate Inn 9.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Jeffries-Sharkey pictures to fair audience March 23. Next Door 28. Richards, Pringle, Rusco and Holland's Minstrels 29. The Highwayman 30.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): What Happened to Jones March 20; big house; satisfaction given. The Telephone Girl 28. Leon Herrmann 29. The Highwayman 31.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stussy Brothers, managers): What Happened to Jones March 22; small business. The Highwayman to good house 26. A Genuine Gentleman 29.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, manager): The Telephone Girl March 22; packed house; good performance. Shore Acres 29. Next Door 31. Under the Dome 1.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): A Temperance Town March 25; full house; performance good. Beach and Bowers' Minstrels 1.

BARABOO.—THE GRANDE (F. E. Shults, manager): Courtenay Morgan co. March 26-31 opened in The Witch of Wall Street, and A Tinted Venus to fair business. Rusco and Holland's Minstrels 10.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Gaskell Stock co. March 19-24 to fair business in My Uncle from India, The Buckeye, The World, Jack o' Diamonds, and The Atlantic Express.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): A Romance of Coon Hollow March 29. Leon Herrmann 5.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Glee Club March 29. A Romance of Coon Hollow 31.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Telephone Girl March 22, 23; good business. The Highwayman 27; fair house.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Morrison's Faust March 29. Next Door 3. F. E. Long co. 5-8. Beach and Bowers' Minstrels 10.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): Frank E. Long co. March 29-31. Side Tracked 14. A White Elephant 16.

WYOMING.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Barlow Brothers' Minstrels March 19 pleased large audience. Rosecrans, cartoonist 21; good entertainment; attendance light. Knobs o' Tennessee 4.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): The Nominee 22; excellent co.; fair business.——MANAGER OPERA HOUSE (William Marquardt, manager): The Real Widow Brown 28.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The local I. O. F. presented a military spectacle and entertainment March 27, 28; audiences large and pleased. De Wolf Hopper 29-3. Zaza 2-4. The Belle of New York 5-7.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): Hanlon's Superba, better than ever before, was the attraction 26-31. The signs point to S. R. O. toward the end of the week. Herbert's performing dogs are the best ever seen here. Charles Guyer and Heloise Dupont are clever funmakers. A Guilty Mother 2-7. Jack and the Beanstalk 9-16.——PRINCESS THEATRE (Robert Cummings, manager): Niobe was revived 26, and was a genuine success in every respect. Florence Stone played her part almost perfectly, while Lester Lonergan showed great versatility and humor; Nettie Marshall was excellent, and so was Harry Rich. The staging was excellent. Master and Man 2-7.——MASSEY MUSIC HALL (I. E. Suckling, manager): Mark Hambourg gave his second piano recital 26. His programme was excellently chosen. Grace Preston, contralto, assisted the Russian pianist.——ITEM: The Theatrical Mechanical Association held its fourteenth benefit at the Grand 23. The programme was furnished by members of The Sign of the Cross, Over the Fence, and Hopkins' Transoceanic cos., and local talent. It was a success.

WINNIPEG.—THEATRE (C. P. Walker, manager): Walsh-MacDowell co. 26-28. Frederick Warde 29, 30. Jeffries-Sharkey pictures 5, 6. Who is Who 10, 11. Rusco and Holland's Minstrels 12, 13, 14. Darkest Russia 17. The Three Musketeers 24, 25.——GRAND (W. H. Seach, manager): Kinetograph 19-28; good audiences.——BROADWAY DRILL HALL: Gadski-Damrosch co. 29. Biograph 2-7.——ITEM: Manager Walker is in Alabama.—Frida Tersmeden, who has been to her home in Sweden, has returned to city to reside.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Owen J. Smiley, humorist, to capacity 17. Trebelli Concert co. gave an excellent concert to fair business 21. Biograph 29. Chattanooga 31. Muldoon's Picnic 5. Scott's Minstrels 16.——ITEM: Richard Robinson, for years first violinist of the Opera House Orchestra, died on March 21 after a long illness.

HAMILTON.—GRAND OPERA HOUSE (A. R. Louden, manager): Kelcey-Shannon co. in The Moth and the Flame March 16; fair house; performance excellent. Stetson's U. T. C.; large business. Muldoon's Picnic 22-24; good business; satisfactory performances. Chattanooga 27; good performance; large audience. Zaza 31. De Wolf Hopper 2.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Iolanthe (amateur) March 21, 22; creditable performances; big business. Valentine Stock co. returned 23, 24 and put on A Parisian Romance, Little Lord Fauntleroy, and Mam'selle; business good; performances excellent. Valentine Stock co. 16-28.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Valentine Stock co. opened for two weeks March 26 in Young Mrs. Winthrop; good house; co. scored pronounced success. Jessie Haustelle, Kate Blanche, and Edward Mawson were particularly good.

KINGSTON.—VICTORIA THEATRE (J. W. Frelick, manager): The Real Widow Brown March 21.——CITY HALL (W. M. Drennan, manager): Leo, the Royal Cadet (local) 27, 28; crowded houses; excellent performances.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Du Bois, representative): Chattanooga March 23; medium house. Antoinette Trebelli Concert co. 24; good audience. Biograph 26-28; big crowds.

BARRIE.—GRAND OPERA HOUSE (Kennedy and Powell, managers): Trebelli Concert co. March 15; fair audience. The Real Widow Brown 19; pleased fair business.

COBOURG.—VICTORIA OPERA HOUSE (Charles H. Simmons, manager): Chattanooga March 22; poor house; fair performance. Zaza 28. Marks Brothers' co. 2-7.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): Western Stars March 21 pleased a good house. Stetson's U. T. C. 26; good business. Muldoon's Picnic 30.

OSHAWA.—OPERA HOUSE (J. W. Boxberry, manager): The Real Widow Brown March 24; fair house; satisfaction given. Stetson's U. T. C., 3. White's Faust 16.

ST. THOMAS.—NEW GRAND OPERA HOUSE (R. A. McVean, manager): Muldoon's Picnic 28. Chattanooga 29.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.

ST. CATHARINES.—GRAND OPERA HOUSE (C. H. Willson, manager): Stetson's U. T. C. March 23 to capacity. Chattanooga delighted good house 26. Zaza 30.

LONDON.—OPERA HOUSE (A. E. Boote, manager): Local benefit March 22; full house. Muldoon's Picnic 26, 27; fair performance and business. Zaza 29. Chattanooga 30.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Browne, manager): Zaza March 26, 27. A Milk White Flag 4, 5.——GRAND OPERA HOUSE (Joseph Frank, manager): Over the Fence 5-7.

PETROLEA.—VICTORIA OPERA HOUSE (H. Smiley, manager): A Bachelor's Honeymoon 5. Muldoon's Picnic 7.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): The Real Widow Brown March 21; fair house; specialties good. Stetson's U. T. C. 9.

BELLEVILLE.—CARMAN'S OPERA HOUSE (Fred Adams, manager): Chattanooga March 22; fair attendance. Zaza canceled.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Chattanooga March 26; small house; fair performance. Muldoon's Picnic 2.

VICTORIA.—THEATRE (Robert Jamieson, manager): Dark.

BERLIN.—OPERA HOUSE (George Philip, manager): Muldoon's Picnic 4.

(Received too late for classification.)

ALABAMA.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): Robert Downing in An Indiana Romance March 19 failed to please; fair business.

ARKANSAS.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): The Adventure of Lady Ursula March 19; excellent performance; light business. A Texas Steer 10. Krause-Taylor co. 23-28.

CALIFORNIA.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): Jessie Shirley co. 9-14.

FLORIDA.

TAMPA.—AUDITORIUM (A. E. Dick, manager): Chapman-Warren co. 2-7.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Richards and Pringle's Minstrels March 14; good performance; good house. Toll Gate Inn 23.

ILLINOIS.

DANVILLE.—GRAND OPERA HOUSE (Alex McCurdy, manager): Sapho Mach 27; good business. Vogel and Deming's Minstrels gave satisfaction 28 to large house.

INDIAN TERRITORY.

PURCELL.—BROWN'S OPERA HOUSE (W. C. Brown, manager: Dark.

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